INTERCHANGE

No. 2 45p

S.P.K./RON BERRY/SOVIET-FRANCE/COIL/ATTRITION

INTERCHANGE MAGAZINE,
J. SMITH,
73 BURTINGTON ST,
BENWELL,
NEWCASTLE UPON
TYNE. (ENGLAND UK)
NE4 8DS.

PRODUCTS FROM INTERCHANGE

INTERCHANGE I (230 copies made).16 features incl Nurse With Wound,Nocturnal Emissions,Hash The Slash Martin O'Cuthbert,Cause for Concern.Status:DELETED.

INTERCHANGE II (500 copies made).24 features.SPK,Soyler France,Ron Berry,Coil,Attrition,Metamorphosis. Status:STILL AVAILABLE.

(Imports from Nekrophile Rekords Austria)

NR DOKUMENT 1 Death Mechanics and offense Subversion.
NR DOKUMENT 2 Deseases directing and Mythology
NR DOKUMENT 3 Reality Exchange.
NR DOKUMENT 4 The Centre off thee wheel

Status:STILL AVAILABLE.FREE!

CASSETTES

INTER 01 Interchange compilation of sounds from the Newcastle/Durham area.Contents include,Ron Berry, Adventure of Dulcale,Mangumberbone,Sex Blockaders,Peter Burns Jones, C90 chrome tape/booklet/ photo in a plastic wallet.Status;STILL AVAILABLE.

(Import from Nekrophile Rekords Austria)

NRC 02 Genesis P. Orridge and Sean Bingo:"Whore Victorian".C40 track recorded in Gens bedroom 16.1.83 Intended as a blueprint for PTV music.Status:STILL AVAILABLE.

COSTS:
INTERCHANGE II .50p
Inter 01 £4.50
NRC 02 £3.00

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(Cheques/P.O.s/IMOS to J. Smith)

DISTRIBUTION WELCOME

CONTENTS THIS ISSUE:

Produced in an edition of 500
Issue is 214/500

Act now for the animals

Next time you eat a MacDonald's hamburger, think of the 100,000 cattle slaughtered every day in the USA for meat. They are kept packed into crowded corralls, and are fed a cheap mixture of their own re-processed excrement and cement. Veal calves are fed powdered milk and kept anaemic for the 100 days of their captive life span; chained into narrow boxes.
Mass maltreatment of of animals is a vastly profitable business, and it's money don't we know it that makes the world go round, not love.

At the S.S extermination camp (Vernichtungslager) known as Auschwitz-Birkenau (Oświęcim-Brzezinka), near Oswiecim (Auschwitz), in southern Poland, where a minimum of 900,000 people (Soviet estimate is 4,000,000) were exterminated from 14 June 1940 to 27 Jan. 1945, the greatest number killed in a day was 6,000. The man who operated the release of the "Zyklon B" cyanide pellets into the gas chambers there during the time was Sergeant Motl. The Nazi (Nationalsozialistische Deutsche Arbeiter Partei) Commandant during the period 1940-43 was Rudolf Franz Ferdinand Höss, who was tried in Warsaw from 11 March to 2 April 1947 and hanged, aged 47, at Oswiecim on 15 April 1947. The former French Deputy Prof. Paul Rassinier, a Buchenwald survivor and holder of the Médaille de la Résistance, published evidence in 1964 to the effect that the total Jewish death rate could not have exceeded 1,200,000, as opposed to the widely accepted figure of 4,000,000.

Oberstleutnant/Obersturmführer (Lt.-Col.) Karl Adolf Eichmann (b. Solingen, West Germany 19 March 1906) of the S.S. was hanged in a small room inside Ramleh Prison, near Tel Aviv, Israel, at just before midnight (local time) on 31 May 1962, for his complicity in the deaths of an indeterminable number of Jews during World War II, under the instruction given in April 1941 by Adolf Hitler (1889-1945) for the "Final Solution" (Endlösung).

PURGE magazine no.1

ADDRESSES:

ANIMAL LIBERATION FRONT. c/o PO BOX 190, 8 Ela Avenue, Nottingham.
B.U.A.V. Against all animal experiments, 16a Crane Gr., Islington, London N7 8LB.
ANIMAL AID, 111 High St., Tonbridge, Kent, TN9 1DL.
SCOTTISH SOCIETY FOR THE PREVENTION OF VIVISECTION, 10 Queensferry St., Edinburgh EH2 4PG.
ANIMAL ACTIVISTS, c/o CAW, PO Box 61, Camberley, Surrey GU1 5AN.
NATIONAL ANTI-VIVISECTION SOCIETY, 51 Harley St., London W1N 1DD.
FRAME, 5b The Poultry, Bank Place, Nottingham NG1.
COMPASSION IN WORLD FARMING, 20 Lavant St., Petersfield, Hants GU32 3EW.
NATIONAL SOCIETY AGAINST FACTORY FARMING, 42 Mount Pleasant Rd., London SE13.
VEGETARIAN SOCIETY, Park Vale, Durham Rd., Altrincham, Cheshire.
VEGAN SOCIETY, 47 Highlands Rd., Leatherhead, Surrey.
LEAGUE AGAINST CRUEL SPORTS, 83 Union St., London SE1.
HUNT SABOTEURS ASSOCIATION, c/o Box 19, London SE22.
CONFLICT/MOSTARRATE, PO Box 448, London SE9.

CONFLICT E.P. "TO A NATION OF ANIMAL LOVERS" out now on Corpus Christi, PO Box 279 London N22. Or in shops.

attrition

Attrition are a three piece from Coventry who are probably best known for their numerous contributions to compilation cassettes all over the world.

They have been producing music for about 04 years and from a more 'punk' orientated beginning have developed a style which ranges from more 'song' structures to pure experimentation.

The most experimental piece released to date has been 'Death House' and was my first experience of Attritions sounds. The following interview was compiled from various letters and questions put to Chryss over the last 3 months.

Q: To what extent is Attrition music improvisation?

CHRYSS: On the more acoustic tracks we improvise a lot-particually lately. On the more electronic tracks we have to structure a lot because of the use of sequencers and drum machines.

This can be too limiting and so we some times play the synths manally deliberately to overcome this.

Q: How did the "Death House" game/tape come about?

CHRYSS: It was sparked off by Martins love of Zombie films-the game came first, it just developed that way. The game is just as much a valid piece of art as the soundtrack. I feel your opinion of us is just as musicians-we are artists-we create things.

Q: How did the Attrition/Audio latter collaboration come about? Are you pleased with the result and are you/would you work with other groups along the same lines?

CHRYSS: We contacted them after hearing their tapes and we suggested a tape collaboration. The end result is inspiring for us, it has opened our mutual outlook a lot

We didnt select the tracks for the released tape, there was a set number that was born and developed. We did do another collaboration with "Bok Bok" but it didn't work out really so we declined to push it and regard it as a "Bok Bok" release with us as guests (I guess you could call that a get out but our conscience to ourselves and to our listeners wont allow anything else). We would like to work with other inspiring and interesting people.

Q: Youve appeared on a large number of compilations. Do you sometimes wish you never done it when you hear the final result? Do you like the idea of recording for a "specific" listener (ie Red Sand) or a wider range such as Cause for Concern? Do you record specifically for the project and are still intending to contribute at such a rate?

CHRYSS: Each compilation track has a special mix but we just put out tracks that were already in existance. Sometimes the recording quality is a bit naff but its nice to have our tracks in the middle of 'punk' tracks-it might freak out one of those narrow minded punks once in a while. At present we are recording for our a album so we wont have that many unreleased tracks to put on tapes. However we wont say no to anyone who would really like one of our tracks on tape, we would work something out, to reco rd a special different mix or a new track

I think the 'free hand' idea is better for a compilation tape. For instance we have been asked to do a track on vivisection-but the one song we have on that subject has been on a couple of tapes already. So what do we do? Write one we dont feel personally for? I dont think it would feel right.

We dont mind what tape we go on unless it offends our personal ethics ie porno sexist rock etc.

Q: How do you feel about performing live?

CHRYSS: Live performances are difficult because we havent got a lot of money to spend on expensive PA's, lightshows were etc. Also most venues arent into a non commercial kind so we have trouble getting even expenses. I feel that without a slide show/lightshow/good PA etc the lack of sound quality isnt made up for It all helps create the atmosphere that is Attrition.

So far we have a live slide show and soon want to have backing tapes off a four track.

The latter is the secret of using live tapes as you can alter the sound to suit the room and P.A.

Q: Are you aiming to produce films/videos?

CHRYSS: We would like to make a video of us just for publicity purposes. It would probably be a live one though as we dont have access to editing facilities.

We have a film and slide show when we play, the images being a cross section of art that doesn't tend to get shown on the commercial media.

Q: What do you think of tape packaging and distribution in general?

CHRYSS: Most tape packaging is downright boring but different packaging can start getting expensive. We're starting to see some interesting tape packaging ie Rising From The Red Sand (plastic wallets), Stress (large plastic case)

Tape distribution needs more co-operation/collaboration not organisation. Otherwise it would start tuning into EMI cassettes Ltd.

Tapes are really starting to outdo records now, its just that as usual its the blundering slow cogs of the large companies that are the last to realise this.

ATTRITION PRODUCTS IN ORDER OF RECORDING DATE

ATTRITION ARCHIVE:(Medusa Evident 002)
Archive is an audio tour of the development of Attrition from their first live performance to late '81 and nearly shows the change from a bass,lead, drums,vocals, to drum machine,synth,bass the tape generally concentrating on the period march-dec '81 earlier pieces than this being punk orientated and fairly unoriginal even if competent.
The later material is more moody,being slower and generally more sombre tracks such as Hologram and pleasure palace standing quite well on their own merits.All the pieces have a human drummer except for the final two tracks which are also the only pieces recorded in a studio setting.
I'm very much in two minds about this tape.It is interesting to see how the group have developed but as their is relatively little modern Attrition material available I would have thought it could have waited for the public to be more aware of their current products before releasing this.Also being a live tape it has occasional problems in terms of quality etc and this again may put off the casual buyer.However it must be said that overall the tape is well presented and documented,the little booklet coming with it being invaluable to track placing.
FEAR/DEVOID:(Adventures in Reality flexi-May '82)
Studio recordings of early Attrition tracks,more synthesised and with a different vocalist so in technical terms almost new tracks.'Fear' being faster compared to 'Devoid'.
Ironically I would have preffered to have heard these tracks with a human drummer as the powerfull vocals on devoid are negated by weak drum sounds.
(This product is available for 60p from Adventures in Reality-although limited numbers remain-see contact list for address.
DEATH HOUSE:(Medusa Evident 001)
Released in 83 this is very much a concept piece consisting of two long tracks,the first side has deep tones,wind sounds,sequence and echoed synth bursts with a quiet insistant thudding rhythm,which undulates along quite slowly with entrances and mixing being subtle so you're not quite sure how long youve been hearing a certain aspect,the piece appears to lose its way for a time but keeps going and conjours up a mixture of Voodoo images on open moorland.Ideal music to read to late at night.
Side two has a more rhythmic feel to it,with use of loops,synth and treated guitar(?) with more 'whistling wind' effects.Quite footapping it sounds at times a little like Kraftwerks 'Autobahn' between melodies,where you're left to the sound of cars and trucks rumbling along with things whooshing past-if you can imagine that with added effects and treatments you're nearly there!
So what of Attritions music now?
The trend appears to be towards experimental'pop' with added atmospherics-there is a lot of use of heavy rhythm (usually echoed),at times veering towards the type of sounds on the new Nocturnal Emissions lp.Tracks such as 'Prayer for the Head' and 'The Redoubt of Light'though are more original and see Attrition opening their horizons.
Their debut lp,to be released on Third Mind in spring '84 should be of great interest.

Attrition have also been involved in a tape consisting of themselves and Audio Letter of Seattle exchanging tapes postally to allow the other group to put on overdubs etc.The result is a tape which is neither group although influences show on certain tracks.An interesting idea which the group hope to try again.This product is released on the above own label Medusa Evident.
For information on Attrition and Medusa Evident releases contact 143 Moat Avenue,Coventry,CV3 6BU.
(Tapes cost £1.75 each UK)
"Onslaught"-a c25 cassette ep is available from Third Mind for £1.75.See contact section for address.

Contacts

OUT LEVEL MUSIC:Send a few IRCs to Jon Small at 43 Intervale St #3,Brockton,Ma 02402 USA for his 12p catalogue full of interesting and unusual records and tapes (incl many US independents).Too much to give names but I had a quick look through and wished I had £30 to spend!
AMM:cited by many as a major influence are releasing records of both modern and older improvisations on Matchless Records.Send an SAE/IRC to 2 Sherlocks Cottages,Matching Tye,Nr Harlow,Essex.CM17 0QS. for a list of releases.Particually recommended is a 2 record box set of recordings made at the Crypt in the late 60's.
Final Image Communications
FINAL IMAGE COMMUNICATIONS:is run by B.P. Benson,19 Newport Gdns,Leeds,West Yorks and is very involved with independant video offering cheap video services to artists.He also hope to produce a mag on the subject so if you want to get involved write.
BILL JAEGER:1601 Pennsylvania NE 18,Alberquerque, NM 87110 USA,is a T.G fan(atic).He has quite a list of US mags feat TG and wants to hear from people in the UK on the subject of swaps etc.He is also trying to obtain a copy of 2nd Annual on Industrial.Also has some interesting tapes as well.
PAUL KELDAYE Orchard Way,East Grinsted Sussex RH19 1AS has about 30 tapes of electro acoustic music for sale (or SAE and blank tape).Recommended to me are 'PSI' and'Negative Hallucinations' (both c60)
DAVID TIBET:Flat 184,19 Newport Court,London WC2H 7JS has two projects in hand.One is a lp of Crowley wax cylinder recordings,as well as a musical project under the name Current 93.Send return postage for details.

ROUSKA:S Bradbury,R Paddison,White House,Lumby Hill, Monk Fryston Ls25 5EB,North Yorkshire.ENGLAND.(70p) Acts as distributor and information gatherer for lots of independant artists covering music,poetry,writing etc.Wide ranging interviews and articles.Worth asking for a list of products available as by ordering from them a fair amount of postage can be saved.Rouska also offers cheap photocopying for mags etc.
BROKEN FLAG:c/o G.Mundy,58 Chapel View,South Croydon London has a lot of products of more extreme music. Again too much to name here but check out Ramleh and their compilation tapes.Send postage for a product list
THIRD MIND:Gary Lavermore,20 Spire Avenue,Tankerton, Whitstable,Kent CT5 3DS is probably best known for the excellent "Rising from the Red Sand" comp tapes. There is also a magazine (Tone Death) which covers a wide range of music but includes quite a lot of the more experimental groups which may still be available.Send postage for more info.
UNLIKELY RECORDS:42 Haven Close,Felixtowe,Suffolk IP11 8LP,have an interesting series of c90 releases called Real Time.Up to vol 7 at last count they often feature experimental music.Check out nos.4,5 and 7.(Cost £3.00 each UK,£3.50 elsewhere)
YOUNG GODS of Austria is DECEASED.Peter has other projects in the pipeline though so watch this space for details when they emerge.
COMPLEX PRODUCTIONS:4 Ashville Avenue,Leeds LS6 1LX The first issue of this mag should be available in early february.It is more arts than music orientated and the main articles will be on Vini Reilly and Ronald Miller (a performance artist)Other pieces will include 391 and body piercing.Cost is to be 30p and A5 SAE.

COIL

"Not Knowing What Is And Is Not Knowing, I Knew Not."

Hassan i Sabbah

Coil is a multi-sensory project organised around Psychic TV collaborator Geff Rushton.

Similarities can obviously be drawn between the activites of Coil and Psychic TV in that both are working in multimedia on both a physical and mental plane. Due to the extremeness of the images, Witch similarities are also apparent, again this being both visual and ideologically is:-

> *"....a rediscovery of the ego, in a state of intoxication provoked by the search for being....catharsis through fear and compassion " "directly encountering the unconscious and reality." "*
>
> *(Source: "Witch-A modern Ritual"*
> *Katie Taylor-Studio Int '75)*

"COIL.WHO HAS THE NERVE TO DREAM, CREATE AND KILL,WHILE THE WHOLE MOVES AND EVERY PART STANDS STILL. OUR RATIONALE IS THE IRRATIONAL. HALLUCINATION IS THE TRUTH OUR GRAVES ARE DUG WITH.COIL IS COMPULSION, URGE AND CONSTRUCTION.DEAD LETTERS FALL FROM OUR SHEDDING SKINS.KABBALA AND KHAOS.THANTOS AND THELEMA. ARCHANGELS AND ANTICHRISTS.OPEN AND CLOSE.TRUTH AND DELIBERATION,TRAPS AND DISORIENTATION."

There are also links with T.G. in that things are done "en masse" which overall have little meaning compared to the total experience, but when looked at separately have very particular roles.

Coil itself is very fluid in terms of personnel-performances have a loose framework which is used as a basis for improvisation, Geff working with people who have either expressed an interest in the project or else people who he feels could have a usefull contribution to make.

GEFF: *"There have been two performances as Coil-we interpret the idea in relation to the place and people we expect to be playing to."*

Q: *"How do these performances come about?"*

GEFF: *"People just ask us to do them-it seems to work quite naturally-like I'll be working on the Psychic Television project or something and see a space in time coming up, and by the time I've reached it I'll be wanting to do something on my own and someone will want Coil to do something....*

..One performance was at the Air Gallery, I knew what type of people to expect because of the other people performing so I used the performance as a counter attack to the other happenings.

We called the piece "How to Destroy Angels" and I worked with Marc Almond and another person called John Gosling.

The piece was both a study of human degredation and personnel relationships as well as a parody of fine art which appealed to Marc as he is very interested in relationships as well as being totally different to Marc & The Mambas and something he used to do before Soft Cell.

Marc did vocals and John and I did a scenario of degredation, stripping naked, painting our bodies, shitting on the floor, degrading our bodies-but really extreme, its things the people who turned up always say they are into but far more extreme-I think Marc found it more over the top than he expected-people were wandering around complaining about the smell and things...."

Q: *"Like Zev. He used just metal sheets and things when he played in London a few years ago-all untreated-and the audience didn't know what to make of it, even though T.G. and Cabaret Voltaire were playing and they were seen to be "avant garde"/"Industrial" etc."*

GEFF: *"Its funny you should mention Zev as Coil works in roughly the same way. Zev's interested in language breakdown and uses Alchemeny and Kabbala-he's Jewish so he uses the Kabbala as a matter of course-....*

Coil and Zev are interested in Konstructivity (NOT the Glenn Michael Wallis thing!), structualism and finding the hidden meaning of things.

T.G. were chaotic, but behind it is a hidden structure, structure composed of chaos-find the structures and use them...."

> "COIL ARE ARCHANGELS OF KHAOS-THE PRICE WE PAY FOR EXISTANCE IS ETERNAL WARFARE.THERE IS A HIDDEN COIL OF STRENGTH.DORMANT BENEATH THE SEDIMENT OF CONVENTION.DREAMS LEAD US UNDER THE SURFACE,OVER THE EDGE, TO THE DELRIUM STATE.UNCHANGED.PAST IMPOSITIONS AND FALSE UNIVERSALS. REASSEMBLING INTO OUR ORDER."

"There was another performance at Brixton Ritzy-this was based on the idea of the nothingness of the universe.

It sounds pretentious but its based on the idea that instead of there being something incredibly interesting at the centre of the universe-the essential fact is that there is nothing at all-the ultimate state is nothingness-in magickal terms this is absolute enlightenment-crossing the Abyss.

Another aspect we had was smell-the Ritzy has a really high stage which I thought was a bit like a church, so I used Frankinsence because I wanted a high-church smell.

We then had out of phase strobes, and I found that after I had got of stage to go to the mixing desk I found it really difficult to get back on again as the stage was going up and down, the cricket noises were as loud as we could get them as well...but really, nothing happened-I tried to get an atmosphere of unforfillment...suspended unease.

Its so many things at once. Thats why I chose the name COIL as it represents so many things:-

> "COIL IS A HIDDEN UNIVERSAL.A CODE.A KEY FOR WHICH THE WHOLE DOES NOT EXIST.IS NONEXISTENT.IN SILENCE AND SECRECY.A SPELL.A SERPENTS SHT ROUND A FEMALE CYCLE.A WHIRLWIND.A DOUBLE HELIX.D.N.A. ELECTRICITY AND ELEMENTALS.A TONAL NOISE AND BRUTAL POETRY"

There have been a few audio releases as COIL. Although some items may have been influenced by live performance each recorded item has been done in such a way that it will stand up without other aid. They are:-

"Bad Weather"-Scarsay & Heresy/Datenverabeitung cassette comp.
-Bethel c60 comp. cassette.

COIL CNTD.

"S is for Sleep"-The Elephant Table Album (doble lp comp.)

"Here to Here" (Double Headed Secret)"-The Beast 666 (Nekrophila comp. cassette).

There is to be a 12" clear vinyl single "Silence & Secrecy"c/w "How to Destroy Angels on Temple Records,to be released soon;and an lp. "Poisons" to follow later in '84.

CONTACT:
14 SEVERLE ROAD,LONDON W4 2LP,ENGLAND.

Geff Rushton also works under the name John Balance;"not to confuse-but to distinguish between projects"-and is closely involved with both Cultural Amnesia,who have material available on the Datenverarbeitung label in Germany,and David Tibet "Current 93" whose debut disc has just been released on a subsid.of Crepuscule

CURRENT '93'

The other members of Current 93 are David Tibet and Frits Baarman (A 23 Skidoo;the project being a magickal/musical continuation of the Current set in motion by Aleister Crowley.

Whether the music itself achieves its aim is up to the listener but I certainly found the handout coming with the debut disc a little silly and will certainly not achieve for Current 93 the audience they want.(If an unknown group had put the reference to'Saint' Aleister Crowley they would have no credibility at all).Prahaps the magical moto "Know, Dare,WILL and KEEP SILENT' should be born in mind?

Anyway ignoring the writing this 3-track offering is good stuff,'Lastal opens with mool noises which lead into a solid rhythm,with various trumpets and lots of loose percussion and effects.

'Salt'is more vocal,though the voice is used as an instrument rather than a series of words the instruments being the same as the first piece although the drums are more sporadic.

Carcass is a musical acknoligement of the birth of Genesis P.Orridges daughter and is a lot more quiet, with quiet high pitched percussion,bells etc and an occasional heavily echoed drumbeat.

Cost is about £3 from most good record shops.

Contacts

VOX:70p to Dave Clifford,448a Sth Circular Rd,Rialto Dublin 8,Ireland.One of the highest quality mags around and is worth getting for the photos alone (particually if your a Virgin Prunes fan).Lots of info/articles on all forms of new music usually having up to the minute info on all emerging groups.Lots of back issues available.

CERTAIN CURVES:50p to Dave Tiffen,31 Stevens Close Hampton Middlesex.Unfortunately I dont have the latest issue to hand but the last couple of issues has pieces on Richard Strange,William Burroughs,400 Blows etc.Doesnt just aim to cover music.Good mag reviews that are really aggressive.

IAN BODDY

INTRODUCTION.

Over the last few years Ian Boddy has developed into what is considered to be on of the best'Euro-style' electronic composers.

Whilst he aknowledges the influence of Klaus Schulze and other German musicians,his own style is a mixture of both the melodic and the more 'pop' style of 'chart music'

He has previously released three tapes,all available on Mirage,but has one wider acclaim with his performance at the U.K. Electronica festival at Milton Keynes and the release of his first lp "The Climb" on Signal Records.

The interview is based around this event and his current/future projects.

****

Q:How did the record with Signal come about?

A:They used to sell some of my tapes and when I said I was working on an lp they asked for a copy of the tape-which I gave them-they liked it so much they asked if I had a record deal.I was going to try and finance it myself but they offered to put some money towards it and ended up giving me 1,500 copies and a color cover!

Its sold about 800-Red Rhino took 500,Making Waves took some...Lotus...Eurock took 25.At the U.K. Electronica I sold 80 copies in one day-that was great-there were about 300 people when I played.It was really loud and I stood for the whole of my set,and apparently bounced around quite,really enjoyed myself.I had about 4hr. to set up my gear which was a bit of a panic-I didnt think Id manage it but I did-I hope the second one goes ahead.

Q:Would you like to play more live performances?

A:Yes.I cant drive and so my main problem is transport;and getting gigs.I couldnt keep doing the North North-East as Id saturate the market-I might possibly go down to Birmingham and do one there.

Q:The album is a bit different to earlier stuff isnt it?

A:Theres a couple of changes on the lp.-firstly its done on a 4-track instead of just a 4-track so that means recording quality is better.You can also build up layers of sound and its generally easier to record and work with-theres also variations in equipment,theres a Roland Drumatix which is a vast improvement on the Dr Rhythm I used on the tapes,I managed to wangle a couple of polyphonics and a string machine.

There was also a fairlight computer.Imanaged to have a go on it when I was in Birmingham-someone said he had access to it and I got about 2hrs on it.The first hour was spent explaining the system and then I said "Hold it there!Ive got a tape,Ive just got to get some things down."-I knew I needed a choir (for the piece The Climb) so I got that straight away-then the rest of the time was just seeing what sounds I could get.

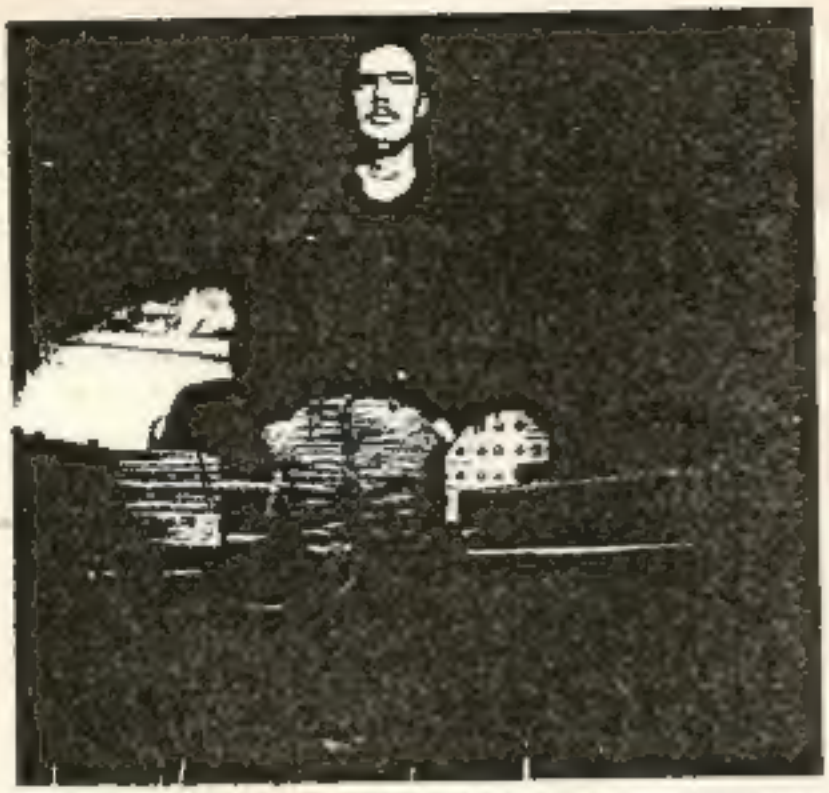
Q:Are you going to use the computer again?

A:Ill try,but its hard getting access to it.you can actually get access to it if you want to pay £25 an hour,but I cant afford that!The thing is if I do get a go on it it will only be for a couple of hours,so I cant compose anything-itll just be used for noise.

I wouldnt like to do a total computer piece as Id get bored.

I actually like to play things.Sequencers and drum machines are ok,but once you computerize everything it gets boring because all yould be doing would be writing down numbers and I like to play things.

Theres a couple of other sound effects on The Climb,right at the beginning theres the sound of



a wineglass being rubbed,fed through a transposer and taken down a couple of octaves and in part two of the piece there are some Tibetian monks.

I deliberately made one side of the lp more commercial that the other,and depending what mood youre in some tracks youll like and some you wont I.If youre in a happy sort of mood youll put on side one and if youre in a more reflective (?) mood,side two.I think its pretty difficult to listen to a whole lp of electronic music...a lot of people who dont normally like electronic music have liked side one.

Q:Do you approach each 'style' of music in a different way?

A:My approach to pieces varies so much-sometimes I have to set up all the equipment,particually the sequencers...you cant really compose on a piano, you have to set up and compose'live'-get it all going,work out drum patterns etc.

Sometimes youll have a spark of inspiration-I did the whole of one piece in about three hours, I just wrote the music straight off and thought "What the hell am I going to do with this?".I used a vocoder on top actually-but pieces like that dont happen very often!

Q: Are you going to record another lp for Signal?

A:Well,Im halfway through a second lp,which,if things go according to plan will be finished in January and probably out by Signal.

One side of the lp will be shorter tracks and the other will be one long track "Spirits",which will probably be the title of the lp.Rough versions were performed at the U.K. Electronics and the Spectro Arts music festival-still be condensed down and worked on.Theres going to be a'live' rock drummer though instead of a drum machine

Q:Why use a live drummer?

A:Because it sounds a hell of a lot better!Drum machines apply to certain things but I want to try and generate a lot of excitement on that track.Ive still got sequencers,you know,spot on timing and all that,but I fancied using a live drummer for a change,so I wrote down some patterns and told him approximately what I wanted to happen as certain things had to happen at certain times,and then just left it up to him,particually the rolls etc.

Q:Are you going to use other non electronic musicians in the future?

A:Well there was a bass guitar on the lp and at the moment Im thinking of getting a heavy metal singer to do some vocals on one track-I was going to use a vocoder but I dont think still have the power so Ill get this vocalist to "let rip".

It wont sound like heavy metal but hopefully itll have some of the power-which is what Im really interested in...getting a bit of passion/ getting a bit of power into the music.

A lot of the 'Industrial' type music uses pure noise and volume,but I think that can be done in a melodic way by carefull presentation and thinking about it more,not being lazy like letting sequencers run on for ever etc-trying to condense things down and keep it interesting.

As I say Signal will probably bring it out-

Id like a large company-Signal cant take out large adverts for example,its £900 for a page in Sounds.Signal have got a publishing contract which obviously they want to sell as then theyld get their money back and Id get a better record deal.

Ive had more interest from the lp in three months than Ive had from the tapes in three years

Thats not putting tapes down but thats just the way things are.

****

PRODUCTS FROM IAN BODDY.

TAPES.

1:"Elements of Chance" (Mirage M001)

2:"Images"

3:"Options" (Mirage M007)

(All are available from Mirage,614 Southmead Rd. Filton,Bristol.BS12 7RF. England)

Cost is about £3.50-£4.00

RECORDS.

1:"The Climb" (Signal Records 1)

(This should be fairly readily available;but if problems occur then contact Signal c/o 30,Ridley Place,Newcastle Upon Tyne, England.U.K.

"THE CLIMB" Reviewed.

Side one has three pieces and is quite 'poppy'- 'Kinetics'is dominated of fairly fast melody and funky baseline with echoey effects which for me just fails to be either dance or electronic music.

The Circle could be compared to Ippu Du in that the there are short sharp notes and sequences with melody and a more moody vocoder over a very robotic backing.

Deja Vu is in two parts,the first section building up atmosphere,long chords and fairly restrained bass, the second part being more high pitched but maintaining a dance feel by 'glockenspiel' type notes and more whirring effects-which although longer than the other tracks before probably works best as pop music.

Side two is more moody-two tracks on here 'Scortch' which uses synthesised gong type sounds over long, deep,sustained notes and chords offset by a hi-hat rhythm and The Climb itself which is split into five sections varying as it goes from choir/'woodblock' sounds through a more threatning area of throbbing string synth with metal type percussion before breaking into a rapid melody and rhythm;which for me gives images of heros running through huge Sci-fi cities; before finishing on a moody tone with very deep atmosphere and small intermingling effects.

Overall the longer pieces work better for me as Ian has more time to improvise compared with the restriction of the more poppy pieces.I think those who have bought his tapes may find this lp to be a bit of a disappointment,while those new to his music will like it a great deal.

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ELEMENTAL MUSICK

DAWN AIR SPRING

NOON

FREYA

SUMMER

DUSK

WATER

AUTUMN

NIGHT

EARTH

WINTER

ODIN

THE THREE BECOMING MORE AS THE NEED ARISES FROM "THE DISCIPLES OF BONE" BURST FORTH NOISES WONDROUS FOR ALL TO HEAR. RITUALY PERFORMED ACOUSTICLY IMPROVISED, EACH AN OFFERING TO ODIN AND WINTER. DARKNESS IS ITS AVATOR SELDOM BREAKING THROUGH TO THE LIGHT OF DAY IN WOODS, FORESTS, BY A STREAM OR A RIVER. BETWEEN EACH A SEA CRASHES TO THE ROCKS, WINDS HOWL, SEAGULLS SCREAM, SNOW IN BLIZZARD BITES, CALMING TO A RIVER STREAM SPARKLE ON A SUNNY DAY. ALL ARE HERE AND POSSIBLY NONE.

CHIEF AMONG THE CANDLE-LIT TEMPLES A SUB-TERRAINEAN RAILWAY TUNNEL OF SERCRET LOCATION: :OTHERS: ABANDONED FACTORIES AND THE DERWENT RESIVOIR OVERFLOW PIPE.

COMPRISED OF A SHAMANISTIC CORE METGUMBNERBONE WALKS FORTH BROUGHT TO LIFE OUT OF PICTURE TO A BOOK TO A RITUAL; A LEGEND OF HEX END. THE STICK MAN EMBLEM STANDS A JOINING OF NATURE. AN INSTRUMENTATION OF BELLS, HAND DRUMS, CYMBALS, GONGS, WIND INSTRUMENTS, AND MUCH JUNK ACHIEVE THEIR INTENTIONS.

RECORDINGS AVAILABLE: THE ALBUM "LIGEIAHORN" ON "A MISSION RECORDS" AVAILABLE THROUGH RED RHINO AND THE CARTEL. BEING MISSION CD1

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AUSTRIA

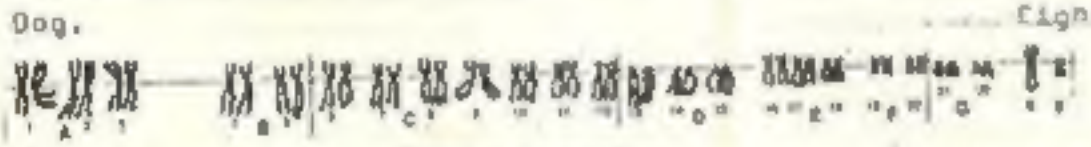
Zero Kama

S R O I R R A W L L U N S A M E L E H T

THEE CENTRE OFF THEE WHEEL

Thee uglyy machine, thee holyy machine, krushing bones and krushing entityy between its singing spokes off Disaster and Death, severing arms and legs byy thee speed off rotaryy steel and thee order off thee imagineryy voice. Blood and blood and signs for thee Blind. Blood for thee thirstyy and naked bodies under thee kovetous wheel. There is non interference without self destrucktion. Non interference except at thee point, where its zentrifugickal power does devvelope from. An aktivve system, whether it is offensive or not, can be influenzed and disarranged onlyy at thee point, where its movvement is still at Zero point, kontaining thee highest konzentration off power in an non aktivve form. Its thee heart off thee machineryy, thee nevvel and its higher technologyy mind. In amorphous systems that point has non spezifick lokation. Destrucktion and kreation is dest. There is onlyy Death, there is onlyy birth. There is non off both. There is thee End off thee world. Thee word off thee End. Its thee one you hevve alwayys known and you still know what it is. Thee origin off Pain, thee Damage, thee naked mothers non kausul soul. Enter it byy weapon. Enter it byy War. Enter it byy blood and sperm and enter it byy fear. Nail you onto thee kruziflxx byy edement genitals splitting their bodies holyy flesh. Paint krozzes onto your wet and pumping heart. Eat it, burn it. Thee figure is now. Find it in thee blankness off thee whore. Find it in thee Klimaxx laboratories off myy deepest sekret Death and suck it out off thee prick off thee Dog.

Light.



GENESIS P-ORRIDGE

TORTURE KLIMAX

NRC01 KORPSES KATATONIK
Subklinikal Leukotomy Konrenia Spasmophilik Lyssophobo Asphysia Sinister Lethal Anorex.
50 minutes of sonik Death hypnosis.

NRC02 GENESIS P-ORRIDGE
STAR SIACO
What's History.
40 minute track which was recorded in Genesis bedroom at 1981 01 14 and intended as a blueprint for Psychic TV music.

NRC03 THE BEAST 666
An International Compilation dedicated to Aleister Crowley featuring STIGMA DIABOLI, COIL, KORPSES KATATONIK, HUNTING LODGE, TOY MUZIK, MR. VILE THUMB, KATHAN SPISS & ZERO KAMA. 50 minutes.

THE BEAST 666 reviewed.

The overall impression I get of this tape is lack of fulfillment, which one feels must be deliberate in that artists working miles apart can come up with nearly the same ideas (both Coil and Hunting Lodge take a simple sequence and play with the speed/tone etc with various additions quietly made, Coil adding notes at odd points while Hunting Lodge eventually add rhythm and speed up the sequence.

Kathan Spiss and Zero Kama both go for atmospherics using stuck objects (metal and hand cymbal respectively) and tones, the former using deep 'vinegtase' sounds, the other basing his piece on a Tibetian ritual of vocals and thudding drums ending on a recording of the sea at Cefalu.

Korpses Katatonik and Mr Vile Thumb again try for a moodier piece-the former with ponderous rhythm, tamborine sounds and two vocals, one treated moans/screams, the other more guttural phrases to create an atmosphere of order with underlying chaos, while Mr Vile Thumb uses treated loops synth and percussion to create the same effect.

Toy Muzik make extensive use of tapes, (religious tapes, prayers, hymns etc with various loops of (machine?) sound subtley added, while Stigma Diaboli offer a noise based piece that is FAR too long but uses squeaks, treated tapes and vocals, often on loops, to create a dense sound.

As stated earlier a lot of the pieces 'hang' in mid air being something and nothing and thus its a difficult tape to recommend. At £4 (DM) it is also not really a casual buy. That said though small doses of the tape are nice to listen to so again its really a totally personal decision.

NB: WHEN ORDERING TAPES FROM NEKROPHILE OR ANY OTHER AUSTRIAN COMPANY DO NOT SEND PERSONAL CHEQUES AS THESE CANNOT BE CASHED. SEND EITHER AN IMO OR CASH.

Surface for a moment....

Your wild eyes, the words still float in and haunt. It would just start again and repeat but for a narrow crack in the fencing. The heavy atmosphere smothers, the trees try a quick protest....

And when there's no escape, the faces sneer and expand grotesquely close, laughing-so rush to the corner and watch me, gushing water glides across....Vision stops and waits and starts and waits. Everyone stops for a moment, no thoght, contiue eyes down for one more episode of This is day to day existance- except for the few. It all starts again- the same faces, the same expressions, equals this tight circle : you deliver the words of hate- "The books are on the shelf I keep telling you. You won't listen, minus the voice that speaks- and ends the wordless noises and playful breathing' The room asks to be a shop and is a shop- magazines spaulling and spraying all who slip in for contact with there continuous relationship with keep my mind occupied please, it's easily bored otherwise. Colours flood into my eyes hoping for approval..... nothing.

We're in now, knees pressing hard against the pinewood surround-thanks forever, the grey cigarette smoke hangs above, an armada of fog too. You wear that dress with the flowers still growing on it, a cold, white feeling descends from your glare. Slowing down I look up, how realz real and stare the question out as far as my vision will take it : responding with a whisp of wind through my eyes and through my heart.

As we gasp the last mouthfulls of polluted air the clock calls a standstill, time is over, the clouds beat a rhythm of thunder. On the cushions a naked body, my sight is naked. I look up from this unwrapped torso, a hole appears and sucks me in, sacred juices surround. The cry is occupation, no exit to hermitsland, no warm hand to touch reason, the menu seems a little poisonous....

Request time- comfort please, with plenty of pleasure, a double helping, total enjoyment. What? The bluntness ringsaround the empty shell, hipbone responds to the gentle finger. All orifices sealed. A small amount of swelling is permitted in the infected areas, once more to descend to that dream field. The pleasent early morning smell as we lie awake between the sweat drenched sheets, breathing deep the freshness of one world. This room which rises and falls to demand, lentil moments captured.

A foot sticks out and feels the cold, acidic drops of rain falling downwards, the rooks complain of corrosion. Above the ground an empty doorway remembers a story, focus the blurred view and listen. We find the mountain pool and sink to the depths in our nudity, flesh oozing from every drop of dripping wet.

'CHAMBRE'

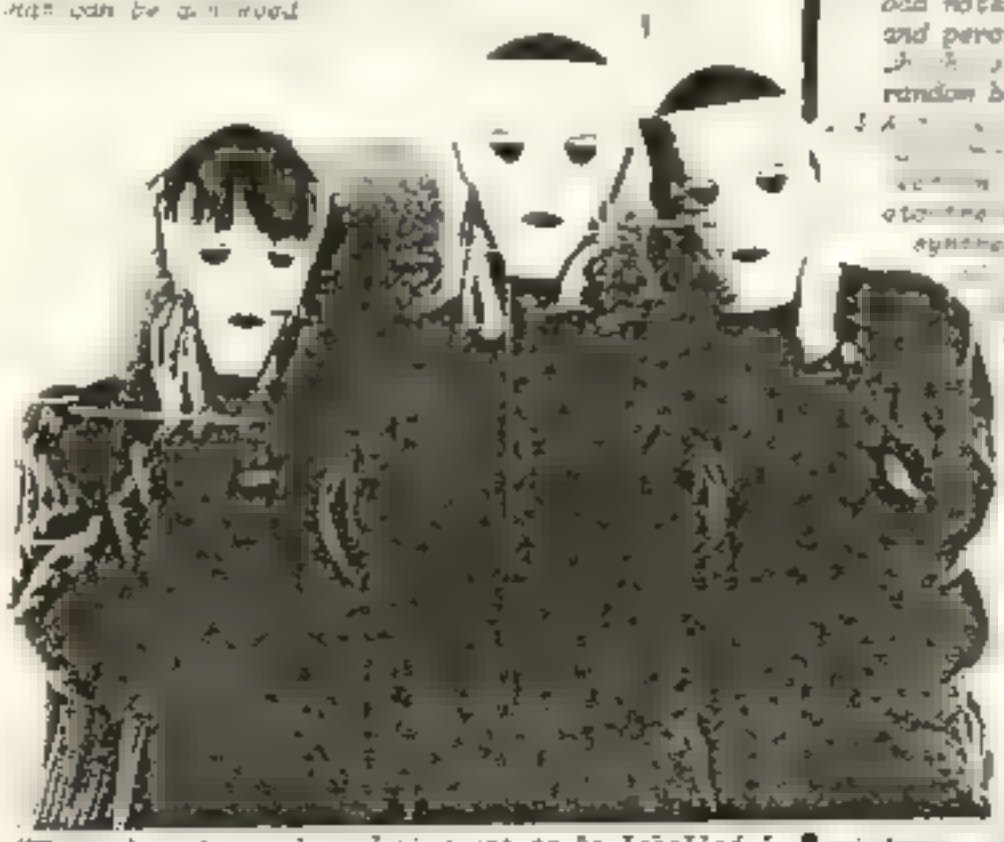
METAMORPHOSIS

Metamorphosis are a three [illegible] Colin, Melani Poole and Johnathan [illegible] for example on their debut lp "Great Babel G[illegible] Birth" sources include Harmonium, [illegible] metal sheets [illegible] Metamorphosis [illegible] very different to what they were producing [illegible] four months earlier and is not restricted by what others may regard as the 'right way' to play [illegible] musical conventions, Harry Partch, the composer who [illegible] to interpret ethnic sounds [illegible] instrumentation with [illegible] sound sources

Metamorphosis are also extremely wary about the media, in a recent article in 'Sounds' music paper a statement was supplied which more or less [illegible] exploit us to sell your product, we exploit you [illegible] sell ours; which of course may be levelled at any mag but disregards a mags intention to inform as well.

Not having philosophies to talk about and seeing maybe music is changing too fast to allow themselves to be tied down to questions on a particular product it was suggested that I talk to Mr Collin which wasn't such a bad idea. Here are some extracts [illegible]

"I think that what they are doing is interesting because it is very much 'outside' the bounds of conventional music teaching-in a purist sense its not going to 'good' musically' but who says that you have to play [illegible] learning to play you may put yourself on a railway [illegible] is a another manifestation of music [illegible] to me that they are basically making collage [illegible] sound the range, textures and combinations of sound that can be [illegible]



"There is a tremendous desire not to be labelled, I dont know whether they are just being coy or not-[illegible] are certainly impractical because they've got to labelled in order to identify the part [illegible] their product is aimed at I think there are some things that if you really believe [illegible] to not accept second best-they obviously have [illegible] strong beliefs in what they are doing-whether they are justifiable is debatable

"I think they are arrogant but since I dont know what quality their ideas have I don't know [illegible]

[illegible] "Fortunately not just a [illegible] ing was [illegible] by most people-never the less they [illegible] particular that what they hav[illegible] what they wanted-so on the o[illegible] they may be [illegible] they are [illegible]

I think they may be [illegible] by saying [illegible] they are [illegible] they don't want to be taught in any particular [illegible]

[illegible] material [illegible] a few tracks on the excellent [illegible] Sand" compilations, another on [illegible] ed, but acceptable in small doses [illegible] lp, a tape and a record (both on [illegible]

[illegible] clear a backlog of mate[illegible] for practical reasons and called [illegible] included [illegible]

[illegible] so the inner groove was used to identify sides.

1. This is a short piece consisting of a series of chords over a bass harmonium chord to create a tense soundscape
2. More improvised sounding. A bass guitar picks out odd notes in the [illegible] and percussion. A vio[illegible] random backing. This piece is my favorite track
3. [illegible] of shortwave sounds careful [illegible] with a fanfare [illegible]
4. [illegible] to redefine [illegible]
5. [illegible] more [illegible] There is a [illegible] pop, and an extended [illegible] set of instruments [illegible] I remember, [illegible] of these [illegible] This piece seems [illegible] more [illegible]

little too prominent to be [illegible]

2 2. Begins slowly with percussion leading into more chaotic section of [illegible], drums stop and start interspersed [illegible] sections of percussion and glockenspiel. I found this piece a little too long for comfort and also thought the drums out of context so I'm not too keen on this piece

2 3. I first mistook for a continuation of the last-the sounds being like a very quiet and moody gong section. The piece however was done entirely with struck glass.

(N B The lp is to recut, remixed (with the drums emphasised) released and on a different label early this year. This to all intents and purposes makes it a new record so my review is only applicable to the PROMOTION release)

The "..Red Sand" compilations can be obtained from Tone Death very readily (see contact section for info)

The compilation lp is on Ztract records and should be easily ordered if not already in your local shop (The catalogue number is Ztract 001).

For information on Metamorphosis and Zack member of Metamorphosis has a literary/graphic product as a solo venture. For information on these and a limited edition booklet designed to accompany the lp contact:-64 MAIN ST, KEYWORTH NOTTINGHAM

HumanTrapped Rhythms

Human Trapped Rhythms is a nucleus of Peter Elliot, with help on tracks by those suitable for the piece and is to release a cassette lp of his music early in '86.

The music can be split into two main sections, atmospheric pieces utilising clarenet, tapes, vocal & synth, and other music based around or more [illegible] for cassette ground of drum machine, wind instruments and tapes etc..."the more percussive or rhythmic pieces an attempt to express some of the ideas behind HTR in a more accessable manner."

"Most HTR material is built on around an idea for example on the track "The Being" the idea was based on Greek philosophy which stated that everything was in a stationary state and all change was merely an [illegible] tapes at differing speeds, with each tape representing the illusion of change-a lower clarenet representing the [illegible] just sound and draw his/her [illegible] get me wrong-the music should be [illegible] for no other reason than it is [illegible] LISTENERS INTERPRETATION IS AS IMPORTANT AS THE ORIGINAL MEANING-but hopefully the combination of opposed to philosophical [illegible] statements, and some of my more abstract ideas on [illegible] basic ideas behind HTR material [illegible] subconscious if, etc"

.....

INTERCHANGE received two [illegible] first, a demo, is to be the basis of the forthcoming release, the second material which may also be included in some form or other.

HTR DEMO REVIEW

"The Being"-(fully described in the article) "Tunnel Vision"-is a very fine atmospheric/late night listening piece of deep echoed percussion and astral/church type vocals the package being quite haunting "It was [illegible] with Sue Hoy and was the result of 3-4 afternoons-unfortunately its very unlikely I'll get to work with her again")

"Tomorrow Lie" and "Hero Worship" are examples of the more accessable material the former working quite well with drum [illegible] latter falls short having little flavour to it. [illegible] "Time Lines II" is similar in sound to "The Being" but has additions of a rhthym and a fuller sound, neither appering to detract from the overall sound and working quite well.

On the second tape three pieces were of particular merit: "The Figure" which is a strange offset of tones musical box melody (at differing speeds) with clarenet (?) sequences and occasional vocals. Sweet Yesterday being more vocal with tones and incidental percussion is small hand drums, cymbals etc while "But Feeling" has high pitched accordian type sounds with more deep tones and [illegible] these pieces will see the light of day in some form or other.

.....

"HTR are to provide two tracks on the next Cause For Concern compilation, "Sex Sack" and "Burn Body" "Sex Sack" is probably the best HTR track to date.

Future plans seem to be pushing towards a slightly harsher and more atmospheric sound. I will also, hopefull, be doing some work with a vocalist."

For information on HTR and the tape release, which should be of great interest write to Peter at 116 PARKFIELD ST, RUSHOLME, MANCHESTER M14 7PT.

Cntd from page 8

VERCUMBERBONE-"LECTARORN" lp. (Mission 001)

Recorded in what seems to be a wharehouse it opens with a very heavy single drum rhythm with assorted jingled metal percussion-vocal sounds enter to build up atmosphere and the percussion is used in a rhythmic way with sporadic use of drum and gongs-another heavy rhythm emerges and together with the percussion and the natural acoustics the sound becomes pretty awesome particually when the percussion is swapped for more rhythm.

Piece two is wind instruments, gong and more percussion, deep sustained sounds while metal sheet is scraped, scum and twisted slowly with vocal moans etc. the whole sound at times being quite monastic, with its deep languid sounds offset by a slightly chaotic edge of percussion.

Side two opens with a piece which sounds like all of side one together, heavy drums, deep woodwind, light percussion etc, rhythms try to get themselves going but stop and start disconcertingly.

The second piece is more chaotic-squeeks, huge crashes and deep 'movement' sounds varying between relatively quiet points and pieces where everything bursts into life, the piece also has a strangely restfull vocal section and long sustained sounds intwingle to finish the piece

I found the whole product disconcerting-very powerfull at times but the large space dissipates the effect slightly. The nearest musical comparison I can make is take a Tibetian ritual, loose most of the musicians and add a few cheeky children. Its a good lp but not one to 'like'

Contradictory? Well give it a listen yourself.

≪S.P.K.≫

SPK originated in Australia and after extensive movements around the globe [illegible] changes not resolve [illegible] London [illegible] P.O.D. there [illegible] from the early days up to the single Vocal Dance and [illegible] of hair done and at times [illegible] been to Drome who [illegible] tape in response to my lot of questions which I sent even though [illegible] my [illegible] door, my [illegible] and my [illegible] made [illegible]

****

The very early SPK was made up of [illegible] two session musicians more influenced by pick music than anything, [illegible] a bass player and a guitarist respectively They were never really a part of SPK, they were just musicians who helped us out when we wanted that kind of thing played

There was also a drummer in the very early SPK called Kurnal E Cuts [illegible] who was [illegible] band called 'Prime 495' which wasn't a bad band

He was another friend who just helped us out-I don't know what happened to him

Virgin and Rumour became, oddley enough, members of a band called [illegible] people after a [illegible] attempt at a surf-punk band [illegible] which didn't get anywhere, but [illegible] in Sydney.

The reason we changed personell so much is that moving around so much it is difficult to find people who will stick with us or remain suitable.

Q:What happened to Mike Wilkins-it was strongly rumoured that he disappeared with the proceeds of "Information Overload Unit".What did happen?

A:Mike Wilkins was suggested as a member by Genesis og T.O. as a guitarists who couldn't play guitar and a bassist who coyld only just play bass,which was just what we needed.We got on with him very well and he was in the group from late 1980 march'81.He left to back to Australia as we had already no money and [illegible] done the first album on a very small budget of money that we'd saved up ourselves-it was in many ways an unsatisfactory album as it was done on a four track at home and mixed in mono on a PA (those were the days [illegible] and the [illegible] that we thought we'd never save up enough money to be able to do our next album properly so we went back to Australia to earn some more money to do 'Leichenschrift' properly.

I had the full intention of keeping in contact with [illegible] got back to England a while later but for some unknown reason we failed to do so.He

He had several hundred records of our 'Information Overload Unit' when we went away and he had been passing on mail from interested people.

We then didn't hear from him in a period of almost 9 months and I think I assumed that he had sold the records and made off with the money [illegible] that was not true [illegible] for us on our return what he is doing now I have no [illegible]

We had my brother with us in England at that time he was keen as mean because he's [illegible] he's a bacteria phobia, he was [illegible] but then decided he wanted to go back to Australia as he'd just been offered a job in a TV station over there

Q You say in the Industrial Culture handbook that you worked in a mental home.

A Yes,I worked in the Callin Pk mental hospital which is a state institution.

Q Is this how the original SPK name came about?

A:Yes.I got progressively more depressed working in the state institution and seeing people who had been in for years who I had no ability to help-it was [illegible] what I really was was a prison warder,stopping people from escaping,bringing drugs to put them out of their misery [illegible], so I didn't think that helped anyone, so [illegible] to get out and see if I could do something to put a [illegible] problems before they happened rather, this is why I was interested in the [illegible] from Hamburg,because that seemed to me to be an effort to do something about the situation they found themselves in

They [illegible] at the [illegible] and put [illegible] a good manifesto but unfortunately the police broke up the occupation several days later and several were killed and several arrested.

SPK is really a commemoration of that effort

Q:How does the Art Brut movement fit into this

A:I didn't really find out about Art Brut until later.I found out about that from a book called 'Anti Oedipus, Capitalism and schisophrenia' by [illegible]

I think I read it about '76

Basically it was an idea that schisophrenia,or the process of schisophrenia rather than the repression [illegible] a,comes up with the surrealist [illegible] things,[illegible] of what [illegible] be [illegible] and [illegible] and the [illegible] flow of [illegible] a great [illegible] process

I suppose then that I tended to work specifically with music,because I'm not a good visual artist,music also seems to me to be one of the most direct means of affecting people of all classes,whereas painting is rather restricted to the [illegible] on the other hand [illegible] go across classes quite easily and unlike film or video can be assimilated many times whereas you can often only see a film or video twice before you get bored with it.

So the whole idea of madness in music is really using music as the kind of expression of problems which come not just for mad people-the whole idea was to focus on the mind as a centre of repression ;but not a paranoid idea like William Burroughs-its more a constant problem where we [illegible] normalizing,and everything that SPK do is an attempt to break down the distinction between what is considered 'normal' and what is considered 'deviant'

Q:How did you fit in as an 'outsider' and not a mental patient"

A:As/h/il had been a mental patient which provided [illegible] the [illegible] the [illegible] of non-[illegible] suggested rather than made choices,compared to say the lyrics that Crass use more were a lot more [illegible] the idea of preaching a direct message,I preffered mostley to latch onto a kind of emory or expression and get the message across that way.It seemed to work quite well,although at times it did create some confusion but I think that is the price you have to pay for hoping that the audience trys to make some conceptual deduction from the things [illegible] say

Q What did your job in the Home teach you?

A:I suppose the main thing I learnt was that I didn't ultimately agree with the idea that there was a 'schisa-revolution that Deleuze was suggesting there was- I think I came much more to the conclusion that by just [illegible] madness rather than concentrating on the problems of both 'mad' and 'normal' people that you run into the inevitable problem of 'the outsider' because how do you deal with a problem like madness without either a:maintaining it as an outside problem OR

b)normalizing it

In another way, it is normally that [illegible] 'are ourselves' to [illegible] 'are' then you've only got two [illegible] you leave them out [illegible] 'normalizing' [illegible] he wanted to [illegible] that normality was the right way [illegible] the right way after [illegible] down the false dichotomy that [illegible] between a 'normal' person and a [illegible] look at the [illegible] discussion in the first [illegible] tried to do on the work of PK [illegible] look at the whole kind of [illegible] that mark certain [illegible] physical [illegible] or mental [illegible] characteristic that point about [illegible] is not nothing is wrong in the first place, the problem is that their way of [illegible] way of thinking falls outside an arbitary boundary which is set up by a [illegible] to be attributed to the arbitrary boundary [illegible] artists at all.

The history from there goes [illegible] the beginning [illegible] 3,SPK work was being done at [illegible] outside work entirely-I then came to [illegible] and wanted He/h/il to join me [illegible] consistently never got round to doing so! [illegible] up in France on my own [illegible] kind of job or anything [illegible] trying to work out [illegible] things from schizophrenia to apocalyptic thought, [illegible] of the history of [illegible] music [illegible] I was [illegible] I had [illegible] to of my [illegible]

The effect it had on SPK was that I had [illegible] by not only [illegible] SPK and I'm [illegible] I'm a rather dominant [illegible] [illegible] of [illegible] want to move into both those areas as a [illegible] and a writer.

[illegible] during the [illegible] [illegible] on my own [illegible] money for the equipment [illegible] got to England in [illegible] first album. I had to work in a [illegible] for six months to pay for it.

Q When where the [illegible] done?

A There were some [illegible] and one was 'No Wave' [illegible] the one was 'Surgery'/ Secret [illegible] [illegible] on the [illegible]

A [illegible] was just an interesting [illegible] Australia at that [illegible] recent records at that time [illegible] only two or three in England. (As a matter of interest one we did like very much was Metal Urbaine 'Panic'-we used to do a cover version of it when we played live!

Q What are the [illegible]

A In the [illegible] our singles and gave [illegible] known for the forward [illegible] we've got [illegible] England' [illegible] much pay accused [illegible] of [illegible] I think that [illegible] a fast speed because [illegible]

instead of 45 and I don't think he realised it.)

[illegible] press elsewhere is in the sort of [illegible] because [illegible] strategy of not having anything to do with the press-I still journalists are a waste of time in the main-there are one or two good ones but most are parasites.

The public we could never work out-because they both pelted us with beer cans and yelled for encores afterwards so we couldn't really work out their reactions-we thought it was good though-it was very,very strange for them though-because they were only just getting the ideas of punk th through dress and bass,and we coming on with synth and rhythm machine disomentated them a bit

Most of the music we listened to early on was German music [illegible] no Americans though I [illegible] [illegible] Tangerine Dream [illegible] I'd been [illegible] for a few years before then

I [illegible] has gone before so that you can avoid coming up with the same [illegible] hope [illegible] of the history of music, from the [illegible] though I've never studied it formally

Q How do you [illegible] rhythm and pressure [illegible]

A [illegible] most of the stuff was to be rhythmic [illegible] [illegible] driven like rhythm.

[illegible]

Q What were the role of subliminals in your work?

A Apart from the obvious way that all sounds can't be heard we

A Apart from the obvious way that not all sounds can be heard,yes,we did think "we'll put this in quietly"- [illegible] the [illegible] audibility,so we deliberately put quite a lot of the sounds [illegible] order to go along with my earlier ideas of not 'preaching' a definate idea and content (back to the change of languages etc).

[illegible] sound' [illegible] [illegible] only quite [illegible] [illegible] effect [illegible] a bit of [illegible] for [illegible] would probably have [illegible] English and spoken [illegible] sound

and the visuals,one person tried to throw themselves off a building at a concert once,some people become very aggressive Some people,most people in fact moved a very long way away from the stage and were very quiet-there wasn't any stock music applause-there was just a kind of respectful silence

Q:How did the contact with T.G. come about?

A Somebody sent the first e.p. to them,a person who did an interview with them on a radio station over there.Genesis got in touch with me and offered to redo the second ep which I agreed to

Q:Did you like the T G. output?

A Yes.It seemed to be quite an interesting reshuffling of the earlier German stuff,Chris Carter said he'd listened to a lot of that music but Genesis always said he'd never heard it and that T.G were the first to do this and the first to do that which was a good ploy and sucked a lot of people in

I asked Genesis if he [illegible] ever heard any [illegible] that if he wanted I could always give him a tape, but he said he didn't want to hear it [illegible] wasn't a very interesting attitude.

However I did especially like'2nd Annual Report' but after that I think they lost their way a bit there were some things that were clever and some things that didn't work terribly well.I thought their live work was much better and really enjoyed their tapes.

Q:How did the U.S. tour come about?

A:Well,we decided that we were coming back to England and just as a challenge to ourselves tried to arrange a tour of the U.S. completely organised by ourselves through our own friends that we'd written to

It was a very good experience-we actually covered our costs,bought a van and did concerts across the [illegible] was good except in Arizona and Boston,some punks in Arizona took exception to our music and we had a long drawn out battle with weapons and so on but no-one was badly injured though.

Boston someone took exception to my vaguely militaristic looking dress and machete around my middle,which was there for metal percussion,but again no-one was hurt.

The visuals at that time were a kind of practical application of J.G.Ballard "The Atrocity Exhibition" based on the idea of what is revolting and why

We had an autopsy a whole lot of film and slides supposably carried out in the name of science, signed dutifully by the dissectors.a film of epilepsy,all sorts of visuals of venereal disease pornography,everything considered to be disgusting mixed in with things that are disgusting like warfare,instruction manuals on how to survive a nuclear holocaust,effects of anti-psychotic drugs. [illegible] I suppose

The sources were varied.We got a lot from libary books and we 'obtained' some from medical sources Took some curses [illegible]

We started to move into visuals in line with our [illegible] questioning what is supposed to be beautiful and what is supposed to be ugly in line with what is supposed to be decent and indecent.

We called ourselve Surgical Penis Klinik for the same reason-we were provocative,we were'nt trying to shock or be sensationalist-all we were trying to do was do something that oughtn't to be done-the whole idea of [illegible] and to see how long it would be before people got used to that type of thing-(it didnt take long)

It doesnt really matter what the names are, I just went along with the fad of [illegible] a whole range of things [illegible] to any one part of [illegible]

[illegible] a government department [illegible] of the cost of living index.At the moment we're just SPK and we may stay that if

We were questioning aesthetics-was there anything that could be called beautiful?.

For example the male idea of what a beautifull woman [illegible] last 80 years,no-body now thinks Mae West is beautifull-she's now a round shouldered hunchback,a short dwarf with a horrible voice but at the time she was something amazing,its just like an ambience a media/social ambience which defines what is nice, so in using the visuals we began to question the idea [illegible] why we instinctively recoil in horror,or supposably recoil in horror,at someone having an epileptic fit, [illegible] someone having an [illegible] because its unusual really [illegible] attempted to show the madness of the conventional idea of progress and technology for technology sake and the whole idea of science being somehow objective as opposed to earlier

an objective truth as opposed to earlier philosophies of the spirit which I consider somehow subjective or a fantasy.

There are so many things which happen within our scientific framework which are totally foolish as they achieve no purpose-like experiments on animals which are carried out in an almost ritualistic way long after they have been proven to be usefull or useless as the case may be.

For example dissections of bodies being place in a beautiful plastic case with the name of the artist on the forhead of a baby whose face had been removed

When we decided we were being misunderstood too much with the visual content of SPK we decided we would tone it down for a while until we were in a position to explain everything we did,and we decided that there wasn't room in SPK for him at that time,so he went off and formed Tulmulsion.

So far he has done a video compilation called Alchemy,despair video by SPK and videos of Deadly Doris from Berlin.

[illegible]

A They achieved quite a lot of things-they were misinterpreted as sensationalist which they were NOT

We were just trying to get people to question why they found certain things revolting and why [illegible] reacted so quickly to certain thing

Q [illegible] think that the effect of your visuals has been lost now?

A [illegible] think the effect has been lost-what we are trying to do now is create a consolidated framework [illegible] our statements

[illegible] will loose its effect is the sensurized kind of violence like 'The Thing'-all the 'b' grade crap is what you'll become bored by [illegible] the end but the impact of [illegible] genetic books off to do [illegible] lots of non 'lying in a tub' stuff you wont become [illegible] sounds that kind of thing

Q [illegible]

A I suppose so.I always like to do things for a reason [illegible] because I've found a nice sound,we start of from an idea and fit the sounds around it rather than the other way round.

Right at the very beginning I made up a list of [illegible] things as a manifesto-this reached its limit at the end of last year and is changed now.

The early manifesto was along the lines of -

[illegible] We would [illegible] definitely [illegible] and never [illegible]
2 We would [illegible] our own records [illegible] company [illegible] at all.
3 We would always change our style as much as possible between records-which I hope we've managed to do
4 To aim to listen to as much music as possible and not repeat [illegible] are [illegible]ly done by others
5 Not repeat ideas previously done by others

Informa[illegible] re-arrange [illegible] electronic [illegible] arranged everything [illegible] sounds are on top [illegible] everything was happening at the same time, [illegible] the amount of information [illegible] mirror the way information hits you in real life, and to try and show that an increase in ability to assimilate information is going to be necessary in years to come [illegible] so much information coming at us [illegible] the 'old' ways of assimilating it and what we need is a new way to handle more information, in terms of volume, at the same time. Each of the tracks had an idea behind it. NACHT SCHREHEN is an [illegible]als, specifically using the four [illegible] that we are subject to-the first is a correlat[illegible] between the effects of anti-psycotic drugs which are administered to every mental patient and the side effects of chemical warfare, which are very similar, one is considered the ultimate horror, the other regulaly administered to individuals. The other is a juxtposition of a pornography tape and advertising, which was saying in the same way that the messages of hard core pornography is the same as soft core advertising.

BERUFSVERBOT-a sound poem done in German-it doesn't really make any sense except that berufsverbot was the German Govt. policy at that time not to employ anyone with a vaguely left-wing leaning keeping every left wing person out of the beurocracy.

GROUND ZERO-INFINITY BASE-ground zero is the area [illegible] dose is the total amount of radiation emmitted.

The piece was an effort to express in sound the feeling of being 'right underneath it' The [illegible] are mixed to a subliminal level and the piece recieved some interesting comments when first heard Its quite a favorite.

[illegible] camps and those still carried out today in Northern Ireland by the British army and IRA, also the conditions in STammhiem, where the Baader-Meinhof prisoners where kept for the rest of their lives where they were subject to a tote-trackt system. Their floors were silent and each cell was filled with white light and white noise, they couldn't hear the sound of their own body and it just drove them crazy.

RETARD. Similar to the single in '79 which was the file of a retarded person who for some unknown reason and without motive killed a young boy-the text of his trial made really interesting readi[illegible] how he had no reason, just an uncontollable urge, and after that he was kept in a mental hospital for 45 years, when I knew him and there was no chance he'd ever be let out just in case he did it again.

[illegible] is another story [illegible] raped at a party and decided to abort her baby by giving her placenta a massive dose of lsd which aborted it a few hours later.

So overall about overload of infomation and stories of true occurances in everyday life that no-body ever gets to hear about unless you work in an institution...the horrors of everday life.

[illegible] the corpse of the [illegible] where [illegible] the same [illegible] the b[illegible] death [illegible] away but ever present

Its also the corpse of the entertainment industry which [illegible] occasionally but has been dead a long time and [illegible] around to annoy us.

It was an attempt in a more acoustic line-most of the things aren't electronic but are generated by [illegible] means such as heating up knives untill they are red hot and then throwing them into hot or boiling oil or water, you get some [illegible] over the [illegible] that way, and beating on the shelves of burnt out cars, and using a lot of tape material [illegible] of the tape material is done by other people rather than ourselves.

The [illegible] was to get away from lyric writing [illegible] by using [illegible]

[illegible] even on the news which always ends on a happy note to make people good after hearing about the PLO shoot themselves

Some totally insignificant thing like little Joey down in Brighton having his first swim or something like that

[illegible] release Lechenschrei in the US and not in either Australia or UK?

It was recorded on our own 8-track in Sydney which [illegible] machinery, burnt out cars and things which is where I suppose the metal percussion work really started even though we'd used drills and grinders right from the beginning in'78 thats why I say its the first metal percusion album NOT the first metal percussion, I know the history and I'm very indebted to the history of metal music-not just metal-the whole idea of using machines and things-it all comes from Luggi Rossolo in the Futurist art of noise in about 1918 in Italy, through Edgar Varreses Ionosphere which starts on aeroplane engines (1931) John Cage did a piece in 1946 using bits and pieces [illegible]

In [illegible] what happened to Lechenschrei was we [illegible] it on an 8-track mixed it on a 16 track [illegible] back to England

I suppose Thermidor came to us and tried to

convince us it was a good idea to try and open up market in America,because I think you need a release of that type of music because otherwise you wouldn't do very well over there-the idea was to come back to Europe and release it ourselves which eventually we did once we had enough money.

Q. How did Sinan become involved?

A:We had another band in Australia,a 'commercial' band just to see if we could do the commercial music.Sinan came and auditioned as a vocalist and we thought it would be very interesting for her to do some vocals for SPK which she quite good at,being from the Peoples Republic of China she has a talent for 'ethnic'vocals.

Q. Metal Dance is a very 'disco-y' track.Why?

A: There are several answers

I like dancing

2:I want see anything wrong in dancing

3 Discos a good rhythm to dance to

Simple answers to a simple question

Q. A lot of people I know think you're selling out?

A:I think in the last 6 months we've defended ourselves against this and really...well,if your going to make snap decisions about a group like us,well make your snap decisions-its up to these people to be thoughtful into these ideas and they are going to write us off on the basis of 1 single thats up to them

We're not trying to 'sell' to anyone-we're trying to talk to a whole range of people and we found that we were only reaching a certain type of person and we found that we couldn't do the kind of projects we wanted to do without money, therefore were doing commercial music with our non-commercial music at the same time There will be projects on Side Effekts financed by the commercial side of the operation which we could [illegible]

[illegible] Side Effekts DELETED,)

[illegible] Side Effekts DELETED,

[illegible] Industrial Records

[illegible] Side Effekts

[illegible] Sterile cassette 40 Bulford Road,London SE5,

6)Slopeck (e.p. N^2 Records, Sydney Australia,

7)Lachenkarel (lp Side Effekts GB or Thermidor USA,

8)Last Attempt at Paradise (cassette-Fresh Sounds, PO Box 38 Lawrence Kansas KS 66044 USA

9)From Science to Ritual (Cassette-Viva,via Grassi 53,00137 Rome ITALY,

10)Auto-Da Fe (12" 45,Walter Ulbrich,Schallplatten AG,Durchschnitt 18,2000 Hamburg 13 W Germany

11)Dekompositions (12" ep Side Effects,

12)Metal Dance

13)The Last Supper(2 live tracks on Adventure in Reality comp-see review,

14)Despair(video compact Side Effects on Fresh Sounds for availability,

A lot more information on SPK can be obtained by reading RE/SEARCH "INDUSTRIAL CULTURE HANDBOOK" which among other things has a selection of SPK archives.Write to RE/SEARCH at 20 Romolo B,San Francisco CA 94133 USA for details

S.P.K. can be contacted at
59 Bonnington Square,London SW9 UK

38TH PARALLEL

38th Parrallel are a three piece who sent me a sample tape of interesting music.The pieces were a collection of rehersal tapes and are generally intended for use as film soundtracks which they are involved in creating although they see the film work as "more along the pattern/psychedelic lines than concentration camp ,gore etc."

They have also done soundtracks to a [illegible] computer graphics at Trent Poly as well as work [illegible] Hick Cope of 391 which may be released in some form in the near future.

The sounds are created using Roland synths,guitar guitars (usually with swell pedals) and lots of percussion-where rhythm is used it is not used in a very heavy handed way and on some of the pieces a 'euro' style emerges [illegible] the longer pieces where their ideas have time to be worked through properly For further information

Paul Watkins,17 Stella Avenue,Tollerton,Notts, NG12 4EX.

YASAVESH D. Farmer,C/O IZAN,54 Belmont Rd,Beckenham Kent. [illegible] relating to PTV and occasional [illegible] booklets/packages in limited editions.Zona 05 is out now for £4 Expensive but VERY good

Contacts

[illegible] although the quality of this part of the [illegible] not particularly high.However [illegible] a new compilation tape [illegible] postage for a [illegible]

Stress

Stress began in early '82 and consists of Alan and Phil, who [illegible] work (Adventures in Reality and Damn Latin respectively). There audio work has come to fruition with the recent release of a cassette lp which consists of both experimental and more structured [illegible]

The interview however was sparked off after I received a demo tape (reviewed below) and thus some material I have reviewed may not be that on the tape, the aim being to give some indication of the range of material Stress are producing which those interested can check out for themselves

The following interview was carried out postally with Alan.

Q: There are two distinct musical styles. Are any now receiving preference?

It seems natural for Stress to try and explore as wide a range of possibilities as we can. Its true that [illegible] may seem to be fragmenting the music a bit, buce that's just the way it works out.

I wouldn't say any particular style will 'win' over another, what will inevitably happen is that [illegible]

Q: Do you find that two people are enough for improvisation or do you bring in more people for that aspect?

A: We tried to bring other people into the Stress fold before, we once tried a girl who played guitar and sang a bit, but that didn't work out. I think we've built up a rapport now that means it will be difficult to expand the two piece line up

As for improvising we do a [illegible] working out the more experimental material, which we usually do really quickly to capture the spontaneity of it. The more 'pop' songs tend to be more structured because they have to be really tight. Its not hard for two people to improvise if youre using multi-tracking.

What are youre influences? As youre both involved in mags do you see Stress as your search for what you may feel to be the 'perfect' music after being exposed to so much that you may have found dull?

A: I'd prefer not to say anything about musical influences as they dont have any relevence and are really boring to read. As for the bit ue doing mags and being involved in a search for 'perfect' music I think that the reason Stress formed was that we'd both been involved in mags and after a while [illegible] what it would be like [illegible] of an idea, but the thing that character [illegible] is that we both want different [illegible] trying to get our own ideas into the [illegible] that is what makes it so varying.

I think it's really good that Stress is working in such a way and I don't feel its a compromise at all if I do something that is not my 'perfect' music but Phils 'perfect' music.

[illegible] release [illegible]

A: The bit about film/video/mag always produces a [illegible] aspect has not been realised [illegible] Id be nice to do a video but it is ridiculously expensive, so I'm getting to work on some 8mm films, which could be transferred to video if we want, but are a lot more practical for [illegible] the music. The music will always be the main thing, after all you cant have a mag broadcast or pressed onto a record can you?

Q: Might you not feel that differing musical styles [illegible] make you a 'jack of all trades and master of none'? Might it be better to concentrate on one style for release around the other for personal [illegible]

A: We do not select any certain style for release. Whatever the material produced its still Stress and is as valid as anything else we do. I can see your point about being 'master of none' but I'd not like to loose the freedom we have at present. I think Stress will develop into a certain style but that will still have a wide range within that style

Q: Do you play both styles in performance?

A: The last gig we played we did all 'pop' songs, mainly because we had one days notice to do the gig and that was the best way to do it. I think that we would probably do one sort of style mainly with a bit of the others thrown in. Our main problem is that we have to use backing tapes as Sher's [illegible] we can only improvise [illegible] impossible to say [illegible]

.....

STRESS DEMO REVIEWED

[illegible] seven tracks on [illegible] tape, four experimental type pieces and three more 'poppy'.

Second Sight consists of treated guitar (synth?), [illegible] sent being the basis for the piece as it rises and falls in tone throuhout the piece, the first section uses the treated vocals and the second section uses [illegible]

The Pulse Thickens has a very 'Cabe [illegible] "Voice of America") in that it has a fairly fast [illegible] tapping stuff but it has been done before

4th Dimension uses treated tones over two rhythms, one echoed and electronic the other more thudding and untreated-the sound is fairly dense and added to by vocal sounds (not speech or tape) which works really well

Sometimes I just know how you feel is in the same [illegible] sounding rhythm and generally more structured, a slow sequence keeps the package moving with lots of backing tones and other sounds rising and falling in the mix. I did however find the piece too long.

Rule of Force is a pop track of drum machine, bass [illegible] vocals with a good little synth chorus which is tightly organised and not over long

Nothing New reminds me a little of The Cure in terms of rhythm and baseline but the vocals are far warm [illegible] piece an identity of its own [illegible] as the previo [illegible]

[illegible] I found some of the vocals a little inaudible (prahps it was my tape) but with good production the tracks all have quite good commercial prospects

STRESS RELEASES TO DATE.

1 "Help Comes too Late"-c45 Cassette [illegible]
2 "Help Comes too Late"-track on "Hideous" comp. tape
3 "Nobody [illegible]" track on "[illegible]" comp. tape
4 6 tracks on Double Vision four band comp [illegible]
5 "Rape" track on "[illegible]" [illegible]
6 "Love Like Anthrax" track on "[illegible]" comp. tape
7. 2 tracks on "Aural Assault vol 2"comp tape

"Help Comes too Late" the cassette lp is available for £2 50 incl p&p (UK) from Adventures in Reality.

(This address also applies to anyone wanting more infomation on Stress)

Adventures of Twizzle

"The Adventure of Twizzle AOT" [illegible] Sol-[illegible] Acetop and [illegible] and [illegible]
"Whatever we do together".

"At first we used to do songs,drum machine,bass, synth,bass tapes etc,the reason we started doing performances was we [illegible] [illegible] also-like to 'play' you need to carry instruments, synths etc but performances are easier and can be packed into two carrier bags-most people we know dislike our material but I think thats partly [illegible]

A'T performances are usually fairly unorganised but mainly consists of Sol doing backing tapes and treating Jules voice etc while Jule himself does a visual performance.

"Most of the time we dont know what we are going to do"

In some cases the backing tapes to be used are worked on together but the final assembling and lenght of time each constituent has is decided by Sol

"most of the time though we dont plan together"

The [illegible] plays with some of his lags collec[illegible], pours hot wax over his body,eats candl[illegible] alight,sets fire to his clothes and hair.They [illegible] feature the destruction,in many cases, [illegible] ornaments,crucifixes etc...."We dont agree [illegible] things like death camps,Manson and [illegible] but were both into Bay City Rollers,Slade,Cross, depression and Dr Who...we hate all religions as th they all work on the basis of fear,if you dont do this a big bad god is going to get you [illegible]

Performance reactions vary a great deal..."[illegible] [illegible] everybody left the room,then we picked up guitars and started to play "Smoke on the water"and everyone came running back in".

The performance I witnessed left most of the audience a little bemused by the whole affair [illegible] at a performance arranged by"The Basement"-a room which put on various performance art [illegible] [illegible] very well documented, tape,photos and a video which the Basement hired for the day.(Jude however [illegible] listens to audio tapes of the performances

With regard to audio material very little [illegible] available.From the group themselves are two tapes,

Complete Sensoray Deprivation-a c60 of earlier material including an entire performance on [illegible] this may now have been deleted [illegible] the blast-a c60 of material [illegible] day.Often poor [illegible]

A few AOT tracks are beginning to appear on compilation tapes and there are others who want to have pieces from them but their main problem is lack of equipment"we only have one portable tape recorder and record player"

They have also been asked to appear on a video [illegible]

For infomation on AOT activi[illegible] and [illegible] forthcoming performances,which is really the best way to experience them contact AOTHQ at
33 Bellshill Close,Hadrian Park,Wallsend,Tyne & Wear [illegible] 9XB

SOVIET FRANCE

Ron Berry

[illegible]

[illegible] on unusual fusion of quiet atmospherics and rapid [illegible]

The interview was carried out late '83 and attempts [illegible] associated [illegible]

[illegible] your equipment [illegible]

[illegible] modular synth [illegible]

I've been [illegible] with a small synth from a design in 'Wireless World'—a complete failure as it didn't work at all so I played around with that and got it to work [illegible] little [illegible]

[illegible] modular synthesis it [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Q You [illegible]

A That began when [illegible] Irish friend of mine playing in an ordinary acoust[illegible] rock band and I had an idea to try and introd[illegible] some electr[illegible]

[illegible]

[illegible]

[illegible]

Using the computer we could play for about 1hour. Being able to continue the patterns for as [illegible]

[illegible] of the number of sequences not [illegible] putting the notes into the memory directly from a keyboard and also write programs that will enable me to label the sequences more easily.

Q How much improvisation is ther[illegible]

A It's about ½ and ½. Generally what happens is I have an idea for a fixed section which will be [illegible]

[illegible] time, and so when they came on a tour I went to [illegible] them and although I reckoned they couldn't pl[illegible] so very interested in the possibilities of synth music—not to go in the direction they went—they just showed how you could use th[illegible]

There were earlier influences than that—my earliest ones being the Shadows and Rolf Harris. I really liked Hank Marvins guitar sound and Rolf Harris because he did lots of sound effects so I got interested in sounds just for their own [illegible]

Ron Berry

A:'Where Dark Forces Meet' is a collections of earlier pieces of music which just seemed to go together—a 'pick of the archives'.

'Voices in the Wilderness' is a 45 minute piece done in '83 the second side is more instrumental that what is happening on the first side which is more atmospheric,sound pictures as opposed to the tunes on the second side.

The first side now has an addition to it-a recitation of a poem in the more quiet parts.

A friend of mine called Shirley Baugh wrote it and it was performed by Ex Ryder at a few performances recently so the piece really has a vocal now.

I wrote to Mirage and said that I'd done it and that it would be nice to release the whole thing rather the instrumental,but I don't know whether it will come about.I think the piece stands up well well as it is,I thought it 'finished' when I did it,but I think when people hear it with the vocal they'll find it a lot better than without.

I think the first side is a pointer towards what I hope to do in the future,the piece took about 3 or 4 months of intensive work compared to about 4 weeks for a 10 minute piece for the first cassette,so the 20 minute piece on the second tape is more time-consuming but also more satisfying.

The pieces on 'Where Dark Forces Meet' were easier to do because you know if you have a certain rhythm,chord sequence and baseline,providing [illegible], whereas if you're experimenting with sound you're on your own a lot more and a lot more work is needed to get all the sounds to fit properly.

Pop songs have a very set formula and the further away you go from that the less formulae you have.

I think you have to [illegible] into [illegible] what [illegible] 'pop' [illegible] to [illegible] my way [illegible] I [illegible] to retain [illegible] quietly and [illegible] to get a [illegible] through.

I've got quite a [illegible] of sound experiments but I haven't started to [illegible] them together—the advantage of having lots of tape recorders is the ability to do submixes so instead of 16 channels you can get 16 just by one submix and I store all the more 'noise' pieces that mesh't be in sync like voices,tones and things that way.

For the second cassette I sold a four track and got a Philips tape deck (4") which improved quality and then bought another so I've a basic 8-track studio,with four synchronised tracks and four for incidental material.

We can now do the submixes [illegible] be synced together mean that you can produce a [illegible] more interesting [illegible]

Q:Would you like to explain the ecology aspect of your work.

A:On a tape that Andy Garibaldi is doing I wrote a piece for a booklet to accompany a tape project and said that my music was more about places than people,which isn't strictly true,but anyway).

My music has different levels to it,'A Voice In The Wilderness' is about the idea that man comes from the earth,the primeval soup or whatever you want to call it, and that he builds things from chemicals which also come from the earth-so while man's alive its interesting to see his relationship [illegible] places [illegible] I dont really like to explain [illegible] as its up to people to make up their own minds.

Sometimes people get the right idea,like the cover is done by Kevin Radda who [illegible] to do the cover .He didn't know anything about the [illegible] statues and broken columns with one statue looking out into the wilderness-he'd got part of it but I didn't [illegible] view is just as valid as mine.

Q:Would you liked to have the cover.

A:Not really-Im not a good visual artist.I did do a cover for the first tape though,which is symbolic but it took me a long time to do and I felt for the second one that someone could do far better than I did.Do you want me to explain the cover.....there is the white star and the black star-the white star has three points up symbolising that all is right in the spiritual world over the material world [illegible]

[illegible] evil as the material world is ruling the spiritual world [illegible] are the two sets of figures which on the good star are the hexatic figures of 3-9 and on the [illegible] star are binary code which is what computers use-so you can make of that what you wil.

Q:Do you want to do another cassette?

A:Yes-I'd like to.A lot of people are saying 'we want something vinyl' which of course I'd like to do but I won't loose any sleep over.We'll just have to see what happens.

WHERE DARK FORCES MEET-REVIEW

[illegible] tracks from Ron Sea of Tranquility opening lovley before leading into a sequence,rhythm and [illegible] synth with little snatches/phrases of echoed vocals mixing in and out.

Sea of Clouds is slower with large sweeps of sound and tinkling backdrop which again leads to a sequence and woodblock rhythm with briefish melodies [illegible] to close the piece.

The title track works quite well [illegible]

[illegible]

"THE NEW BLOCKADERS"

The New Blockaders are a two p[illegible] from Northumberland. They have been involved [illegible] tors are the most 'extreme' in terms of [illegible]

The 'music'/'sound' [illegible] an audio barrage

However, whilst other people engaged in [illegible] of music often revel in extreme [illegible] impression of "nastiness" - [illegible] New Blockaders [illegible]

[illegible]

[illegible] and The New [illegible] is our duty to blockade an[illegible] ade. What is blockading? - THIS [illegible] mind anything else. The black [illegible] disrespectfully shattered [illegible] new arrangements, new colours, new images, new substances, new ideologies, new lives, new deaths, new ways of living, new ways of seeing, new ways of thinking, new [illegible] We are The Modern Alchemists, let us bomb the old temples of history - of Log[illegible], Religion, of Reason, of Psychology, of Authority, of Voice, of Philosophy, of money, of sex, of Science, of [illegible] new formed out of debris from these more [illegible] ate, but as [illegible] shall make a point of being [illegible]

[illegible]

The Rational Interpretation

We can only hope that the success of [illegible] upon rational interpretation [illegible] state of [illegible] effect from this preliminary [illegible] first and foremost with the [illegible] where the submerged [illegible]

[illegible]

"Changes Les Blockaders" 12/82. Ltd edn [illegible]
(Now Deleted)

"Revolutionary [illegible]

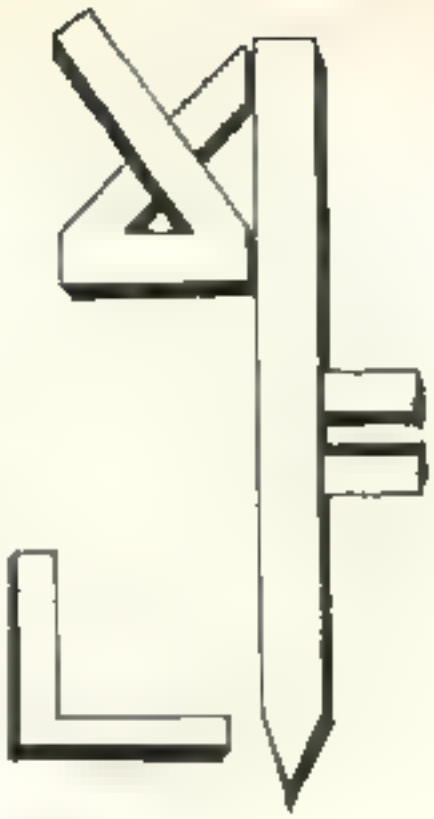
[illegible] "[illegible]" [illegible] Flag Records, [illegible] "Tyne" c48 [illegible] they are [illegible]

[illegible]

[illegible] more squeaking [illegible] and bursts of noise. [illegible]

[illegible]

Moto



SOUL DIES SLOWLY
NEVER FEEL A THING
WE WATCHED YOU IN YOUR WAKING SLEEP
LOVERS ONLY LOVE THE ME
WALKING POST SIGHT
YOU CANNOT STOP THE TRUTH FROM SEEING
WE TRIED TO RUB OUT THE DOGS WORL
CONDEMNED FROM DEATH TO LIFE WITH GREAT JOY
WILLING TO SACRIFICE NOTHING FOR THE CAUSE OF MERCY
CONDEMN THE WORLD?
CONDEMN-THIS IS LOVE
ETERNAL LIFE THROUGH WILL
ALL NOT PERISHING LIFE-INTO THE WORD
WORD BUT TO SAVE
DECIEVE OURSELVES,ITS NOT IN US
SALVATION MUST BE FOUND-FOR THERE IS NO HEAVEN
WHOEVER REJECTS LIFE IS BEING REVEALED ALL THE WICKEDNESS
A MAN IS NOT THE LAW
THERE IS NO CHANGE IN DEATH
AS NONE IN LIFE A CHANGE IS TAKING PLACE,CLOSING YOUR MOMENTS
GRANDIOUS SCHEMES TO SAVE THE WORLD BY FAULT OF DESTRUCTION
AND LIKE ALL ELSE IT'S BECOME JUST WORDS
THATS WHAT WE TELL YOU BOY
THERE IS NO PLACE TO HIND
NOWHERE TO RUN IN THE HARSH LIGHT
EXCEPT THE MIRAGE
IF YOU KNOW THE WAY
RAPID AND REALITY WILL CREEP UP ON YOU
BELIEVE AND THE MIRAGES
REMAIB
MORE REAL THAN EVER
GRAPHIC BEAUTY
PEW IT WOULD APPEAR WILL TAKE THE CHANCE

Firstly thanks are due to the following people: all contributers,particularly Graeme (SPK),Mike Howe (Chambre),Ron Berry and Chrysa (Attrition),all of whom took considerable time to help us and make life interesting thanks also to John Nylotte and Kevin Brett for loan of tape recorders

Thanks also to all the mags that have issue one mentions particularly [illegible]

All people who took time to write or send tapes particularly if they wrote from abroad

Chris who suffered and gave pens,paper and patience and friends who lent tapes records etc

****

The formalities over with it is interesting to note that in recent months,in Britain at least, there has been a great surge of interest in anything that is experimental,even getting to the point of a semi-regular column in one of the national music papers

Whilst this is pleasing in that many groups who should have reached a far wider audience actually receive some publicity for their efforts it also has a major danger in that in the rush to 'discover' new and interesting groups/individuals/organisations the media may unwittingly be plucking the flowers before they have bloomed-or put another way be huge amounts of press to groups who are 'new' but musically undeveloped.This in turn means that the public faced with 'wonderfull' write-ups go by these instead of the music itself and thus are disappointed when they actually get to hear the product advertised

It must be stressed that this mag is also giving opinions on the products of others and therefore I cannot emphasise enough that ANY OPINIONS GIVEN IN THIS MAG ARE THOSE OF THE WRITER AND THE INDIVIDUAL SHOULD FORM HIS/HER OWN CONCLUSIONS RATHER THAN TAKE MY OWN Opinions are usefull as they give the [illegible] the readers and are remarks should be treated as such

All correspondence is gratefully received and replied to (particularly if an SAE or return postage is sent).

Next issue of Interchange will probably be available Sept Oct '84

Best wishes

Interchange was distributed by the following
Cause for Concern:53 Hollybush Hill,Snaresbrook, London E11 1PY
Rough Trade Notting Hill Gate,London
Volume Records Ridley Place,Newcastle Upon Tyne
Beggars Banquet Eden Street,Kingston Upon Thames
Normal Bornheimerstr 31,5300 Bonn 1,West Germany
[illegible] Alex Doug as,PO Box 2[illegible],North Vancouver,British Columbia,Canada V7L 4J5
Cut Loose Music Jon Snell,83 Intervale st,No.2, Brockton MA 02402,Brockton USA
Falling 2.First Floor,the Arcade,Pier Avenue,Clacton On Sea,Essex

TYPED AT SEWELL RESOURCE CENTRE,ADELAIDE TERRACE, NEWCASTLE UPON TYNE.WITHOUT WHICH THIS WOULD NOT HAVE HAPPENED THANKS

Contacts

CLEM: Alex Douglas, PO Box 86010, North Vancouver, British Columbia, V7L 4J5 CANADA (85 or swap for equi value product.). This is probably the ultimate reference book for anybody either producing, consuming or distributing electronic/experimental music. For your money you receive over 80 pages of contacts from all over the world with info on their products. I am safe in saying you will find more people to write to and products to buy than you'll have money. This mag is a must!

IHVH 23p to Cause For Concern, 53 Hollybush Hill, Snaresbrook, London E11 1PX, ENGLAND. Satirical mag for which anybody producing music should beware of! The issue I have makes fun of the Cone Org, Final Academy, PTV, Fashionable disease etc but does seriously review

[illegible] arman. Still very funny after 20 or 30 reads

IN CONTROL John Saunders, 48 Whinfield Rd, Claines, Worcester, WR3 7HF. (50p) This is still going and features, Testing For Schizophrenia, Disease as Weapons, 93 Skidoo, IPHAR, PTV. John Saunders is compiling a [illegible]at/archive on Manson so contact him if you find that project of interest.

MIRAGE Martin K. Reed, 614 Southmead Rd, Filton, Bristol [illegible] (Approx £1.50). Good quality mag dealing mainly with the 'euro' style of music-perhaps of more interest is the range of cassettes he has for sale, many of them imported to the UK, including artists such as Ian Boddy, Emerald Web, Galen, Ariel Kalma, Carl Matthews, Mark Schreeve and more. Send for a list

BAM! 4th Floor, 8 Howe St, Edinburgh EH3 6TD. (Free for SAE) Although dealing to a certain extent with what [illegible] on locally this close typed A4 sheet also has pieces of more general interest-the best one being issue 18 with pieces on Andy Warhol, Richard Hell and [illegible]

FORCE MENTAL Club Moral, Katzenberg 122, 2200 BET- [illegible] alternative arts and new music. Published every 3 months and now up to issue 7. This features, Equinox Event, DDV, Artpool, etc. They also have a good selection of cassettes and books including an excellent [illegible] sed in the UK by David Minshall of OPOK mag. [illegible] to date including lots of info on Hassan i Sabbah, Paul McCartney hoax, Brainwashing etc. Past issues have included SPK, Hitsch, Crowley, Chemical warfare, and more. Cost is 80p. David also has a book of TG items in his archive, a Manson statement, and a book of items concerning the Prostitution exhibition by T.G. Also distributed by him is

9D (£1 to Dave Minshall or $3 to PO Box 35131, Austin, Texas USA. This has an excellent Kurt Eren interview (He did films for the Vienna Aktionismus), Mail Art, Buy Thousand mail art contacts. Expensive but good.

BLAM! 8 Oakfield Lane, Terling, Chelmsford, Essex. CM3 4DU. (80p. The issue is the last one as BLAM and is very full of info on Colin Newman, Nightingales, Metamorphosis and lots of contacts. It (no 7) also has a free flexi by Vee VV so it is excellent value. Should be obtained at all cost

ADVENTURE IN REALITY: Alan, 56 Cheveral Ave, Radford, [illegible] Religious Overdose and most recently a compilation (see review section).

APOCALIPSO ACOGO: Rook Wilson, 75 Lakanal, Sceaux Gdns, Camberwell, London SE5 7DP. Up to issue 11 now the subjects being the more sensitive ones such as S/M, Rape self defence, Child sex, Foot fetishes etc. There have also been two 'specials' one of TG cuttings, the other Nocturnal Emissions. Send about 50p for a copy [illegible]

USA. (No idea of the price so send IRCs). Deals with punk music mainly but does have some good reviews incl Monomists, Chris and Cosey, Zev etc. Good layout and general presentation. (Available in the U.K. from [illegible]

OPERATORS MANUAL is put out by The Subway Organisation, 4 Rylstone Grove, Stoke Bishop, Bristol BS9 3UT. [illegible] only experimental music but there are usually a [illegible] ener. Interesting contacts.

CAFA These are put out by The Cone Org, B-11 Kensington High St, London W8 5UP. (95p). These are covering the more sensitive topics but are mainly concerned with the activities of Whitehouse (Issue 16 was a 'US tour special'). At 75p its quite expensive to its not realistic to be put top of the mags to read.

[illegible] tic mag with no price so send for info- features Attrition, Death Pop, Switzerland and has a good piece on independant tape distributors with reviews. Worth checking out if you are not English or new to independant music and its outlets.

CAUSE FOR CONCERN Massive collection of tapes [illegible] London E11. (Send IRCs for info). Lots of good tapes available including items by Nocturnal Emissions, Ma Be Soho, 3rd Door From The Left and more There are also two compilations "A Sudden Surge of Power" feat, Chris and Cosey, Attrition, Test Dept, 400 Blows, Paul Kelday, Cultural Amnesia etc and a rerelease of the very rare TG tape "Nothing Short of a Total War".

[illegible] ITUNG. Andreas Müller, C/O Normal, [illegible] str. 31, 5300 Bonn 1, WEST GERMANY. (SIN) Written in English it deals with the 'harder' electronic [illegible] and more. There are also lots of good cassettes for sale incl Explandor Geometrico, Hunting Lodge, Cultural Amnesia etc. There are also two excellent compilations Sinn & Form and Didsoit both of which are well worth obtaining. Send IRCs for info.

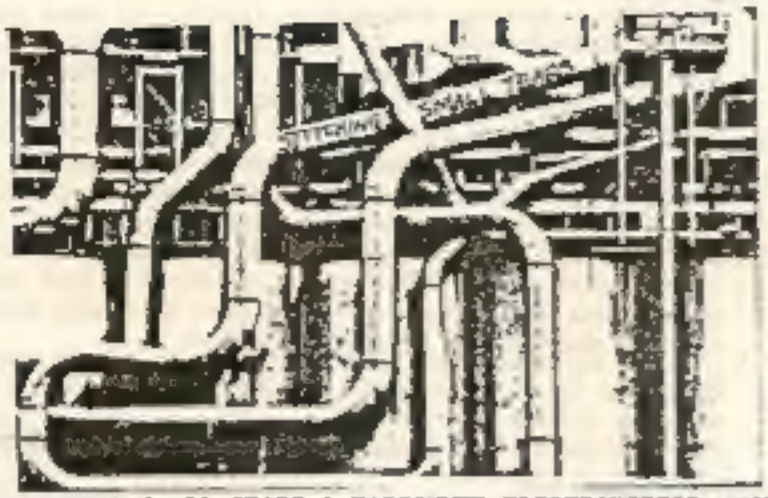
[illegible] which will cost £2.25 (UK incl p&p) from D Ryder, Flat 6, 58 The Gardens, Dulwich, London SE22.

NEUROSIS David Elliot, 128 Lader Drive, Chichester, [illegible] sex. Old established mag this covering 'euro style music very thoroughly. Issue 7 is due out in Feb/March '84 and will cost £1 (UK). There is also a good selection of tapes available incl Fondation, MB, [illegible] Barkingside, Ilford IG6 2HD (£1 20). Although this may sound a lot for a mag it is very good value. It aims to cover absolutely all independant music and [illegible] full of contact addresses, reviews, fanzines etc. The nearest the UK has to CLEM. Each issue also covers one or two record companies/artists in depth issue 28 being the ultimate RESIDENTS story with reviews, discog etc plus Pinkotheca records, 2 Beat etc. This [illegible]

O YUKI CONJUGATE The End Room, Babbington Hall Kennels [illegible] ton, Ilkeston Notts. OYC are a four piece from Nottingham and have made a number of studio recordings which can be heard by sending a blank tape and postage. A review is given in the appropriate section but of course you may not receive the same extracts as as I did.

PULSE ELECTRONIC MUSIC CLUB Bob Cutts, 30 The Green, Long Whatton Leicestershire, LE12 5DB. (Send SAE/IRCs for info.). Pulse aims to be a forum of electronic music and offers information on synthesiser art [illegible] from all over the world as well as info on recor[illegible] or involved with electronic music in any way Bob would like to hear from you.

Reviews



STITCHING SMALL TEARS-A VANCOUVER ELECTRONICSIC MUSIC COMPILATION:(c90 tape)

12 artists and 30 tracks on this,all the tracks being very high quality and fully described in the 20 page book which accompanies it

The Smegal Brothers give six tracks,deep bass and rhythm for the three 'pop' tracks (one of which uses a Casio VL Tone with very proffesional results)and three more experimental pieces of tape loops,echoes.. etc.Si Monkis piece again has a deep baseline and a strange moody but somehow out of place lead,with little vocals darting in and out while the next track is done by a duo in the Tim Blake vein,quiet sequences,occasional vocoder and tones.

Glen Nelsonoffers 3 bright 'pop' tunes recorded in one take-upbeat but I cant compare him to anybody.

Melodic Energy Commission have quite a few pieces already available and this track is used as a video soundtrack concerning a 'Sinbad' type of adventure the music being tones,percussion and effects-there is no rhythm as such.

The Courage of Lassie begins side two with more 'pop' style pieces with an unusual violin sound for the main instrument,with deep vocals and a chant for a chorus on track one while track 2 is upbeat and more acoustic sounding.

The next three tracks sent my flatmate to sleep : which means they are relaxing or just plain boring.

Iprefered the former interpretation and found Paul Dubins electro-acoustics,Blair Petries'Pamela' and Mechanisms was of a musical both melody very nice.

Just after he'd dropped off Blackhumour and Tennel Canary jolted him with some noise based music which after all the previous material was a welcome change and will hopefully have interested people who bought the tape for the quiet electronics.

P.A.Dettimer closes the tape with a piece that is like a less dance version of the 2nd side of the Soviet France lp (quiet rhythm,echoed flutes etc)

I hate to say 'buy this tape' but it is well worth your Canadian dollars ($11.50 UK).Check the contact section for CLAMS address

HAPPY:Demonstration of affection (c28 tape)

Again distributed by Falling A and Music for Midgets (both addresses given elsewhere) as well as direct from The Subway Organisation 4 Bylaston Grove, Stoke Bishop Bristol.(Cost about £1.70)-this tape is a collection of bright pop instrumentals,the name summing the groups music up,all the tracks are quite danceable and do not fall into the trap of needing vocals to make the music work.

The sound is mainly acoustic backing but uses electric bass and a strong synthesiser lead to give a more 'electronic' sounding feel to it.

The music also has a certain charm but not as sweet and sticky as say Depeche Mode or Altered Images.Along with the Camera Obscura tape this is one of the nicest 'pop' tapes I've heard in a fair time although £1.70 is not particually cheap.

400 BLOWS:BEAT THE DEVIL:(7" single C Prod 009)

This opens on an ethnic chant which leads into a rhythm,foreign radio,piano/synth,and horn sounds, the pace being fairly brisk,theres also a quiet bass which creeps in and out of the mix as do all the sources.

TheBeat continues on side 2 with a few extra sampering sounds and tapes etc.This single is along the same lines as the Cabs in terms of structure but does not fall into the trap ofcopying what has been done before.

400 Blows have just signed to Illuminated Records but this record is still available from Concrete Productions,47 Oak Avenue,Shirley,Croydon,CRO 8EP SURREY.

VARIOUS ARTISTS:ANTHEMS 2 (TRAX 0983) (c60 tape)

Once again Vittore Baroni has come up with a good idea,inviting 30 artists to submit anthems for his project.The results are available on a disc (12 anthems £1) or (30 anthems £4)-both in limited editions of 500.

The sounds themselves are a mixture of real anthems from real countries,real anthems of imaginary lands and imaginary anthems of imaginary lands.

With 30 contributers I cant describe them all but m my own favorites are:

Self Orchestra (Italy)-rhythm synth,brass sounds, horns etc-quite a foot-tapping sound.

DDAA-(France)-soft vocals and improvisation of piano guitar,bass and violin

Renaldo and the Loaf(U.S.)-percussion synth guitar tapes.

Lisbach(Yugoslavia)-bass noise(?),tapes and rhythm.

No Sight Sweets(Australia),synth vocals and a faithfull rendition! (One of the few I recognised)

Prhsem (USA/URRS collaboration)-drums guitar bass pia piano and sax

Cultrecids (USA)-rapid recitation over another relatively faithfull rendition of their anthem.

The range of music is obviously going to be very wide so there should be someting for everyone.As usual with all TRAX products theres a booklet of info/graphics etc.Write to:-

Vittore Baroni,via Raffaelli 3,55042,Forte Dei Marmi-ITALY for details of this and other items.

D.MAG 52/SCB:c45 tape lp.

Side one has an interesting opening of a faint rhythm loop,a vocal which sounds like a distorted P.A. which repeats similar sounds as well as lots of percussion,both acoustic and electronic with a treated guitar/synth as well.

Track two uses heavily echoed vocals over two (?) noise loops/backdrops.Again there is more percussion but as the piece finishes additional vocals take over,while the last piece is more dense and heavy

Track two uses more heavily echoed vocals with miscellaneous bangings and scrapings of metal while other guitar sounds creep in from time to time.

Track three is more heavy and dance with echoed vocals over two(?) noise loops/backing tapes.Additional vocals are added as well as percussion the former taking over by the end of the piece.

Side two consists of Definate recorded live at a Walsall girls school opens with a ponderous rhythm piece of vocal noise and echoed synth/tape.Vocals take over and the backing becomes struck metal etc switching from one aspect to another thus not getting stuck in the same groove

Although the music is primarily noise based it is not done-at high intensity and volume and thus may find a wider market than the more extreme forms of noise music.One of the more interesting noise tapes I've heard recently.(£1.50 to Paul Lay,21A Tasker St,Walsall,West Midlands

EGS 6:The Classification of Fishes and Coats (tape)

Absolutely no infomation with this tape at all but has 8 tracks which vary from more rhythm,pop riantated structures to experimentation.Quite simply done it is a little too sparse on the more 'pop' tracks and also has no real direction which in the context of the music was not really intentional , compared to say Nekrophiles 666 tape,however some parts are quite interesting although this for me was a minority..Cost is 90p to falling A less contact sections for info.

CAMERA OBSCURA:"Instead Of"(CROOS) c46 tape

Neither experimental or electronic but nice all the same.

This tape consists of guitar improvisations/portraits with a minimal backing of synth,percussion,bass, or just tonal noise.There are very few vocals,side two being more structured in terms of music than side one,which opens on a piece totally out of context to the rest of the tape consisting of electronic rhythm,bass,synth etc,Side one also features a very strange cut from melody of guitar to synth melody in about 1second!!

Lovers of the earlier Durutti Column material will probably find this tape of interest.

Packaging included is a booklet stickers and small boxes,all put in a metal food box!

I've no idea of the price but it should be around £3.00 (UK) incl pap.For info write to:

Camera Obscura:52 rue Stevin,1040 Bruxelles,Belgium

MAGENDARSTRAKT:Karaschlue/Soundtrack (c46 tape)

The A side of this is short song type structures, which as they are in German loose a lot,generally done in two musical styles,a sort of 'ethnic' sound (small drums,percussion,flutes etc) which at times works quite well and a more chaotic structure of rapid,but quiet,drumpercussion and shouted/chanted vocals which is interesting but overworked after three pieces.The most accessible however flips neither style;'Die Industrielle Hausfrau' has a clicking rhythm,quiet backing music (the vellum influence), vocals and additional kitchen sounds (foodmixers etc etc) which captures the image nicely.

Side B opens with quiet percussion,flutes and metal to evoke a strange atmosphere similar in some ways to the Metgembnerbone lp although the latter is a little more random,there is a single 'rhythm' of a no note of percussion followed by more percussion sounds over which a solo flute (mouth organ?) and other miscl. sounds play broken melodies/tunes.As the piece piece progresses occasional 'bowed' sounds enter and the backing percussion becomes more noisey, although the latter never dominates the piece.

The piece is good but again appears to have been overused-a shorter piece would have probably been a nicer package.An interesting tape.

Again no price for this item either but it should be about £2.50 (UK) incl pap.Check first though by writing to:

Fritz Michaln,Wallensteinstr. 46/27 A ,1200 Wien, AUSTRIA.

A FUNK CONJUGATE:6 track sampler tape (c30)

The first four pieces were recorded in May '83, track one consisting of mournfull flutes,leading to a rapid bass synth,electronic percussion and vocals to create a piece aptly titled 'disco song'.

Track two is quite similar in style to parts of A Certain Ratios 'Sextet'-simple rhythm,fast 'funky' bass,synth and soft female vocals while 'Beyond Control I has a tabs etps backing with an unusual flute melody and tapes.

Beyond Control II continues inthe same vien but is more disjointed (and original) sounding.

The remaining two pieces were recorded in August '83 the first piece(Undiscovered Territory-E Tribal) having a sharper but looser feel to it in terms of melody and backing with more incidental sounds,again though,the piece has a fair pace to it.NGU on the other hand sits somewhere between the two styles but uses a backing tape on V.D. which is pretty old hat by now.

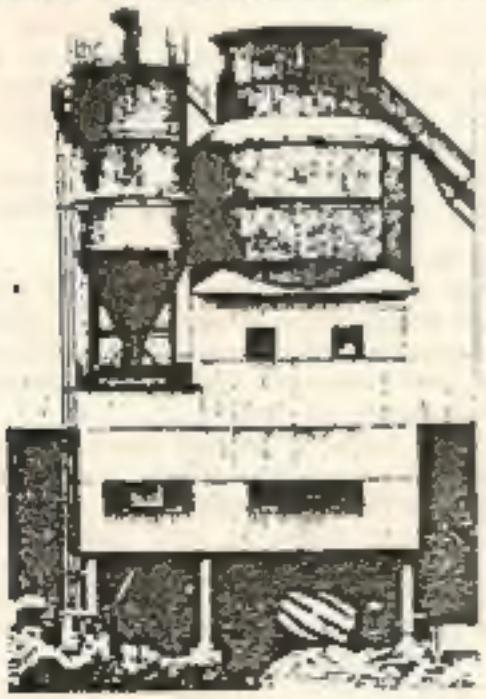
For info on its availability see the contact section for details.

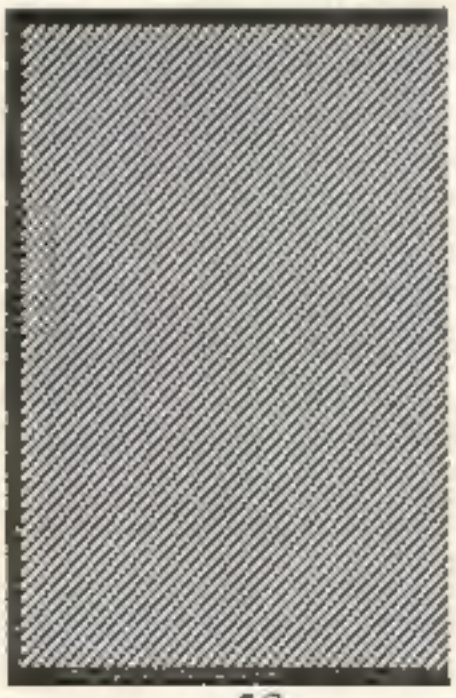
BRIAN ASPRO:"Music for BBCB Documentries"Stick it in Your Ear tapes plug 181 c46

A 12 track tape of Brian s 'Ambivilent music' assisted by Jacko Pastorial,Schlaus Kluts andBob Fripp

The music consists of sparse instrumentation often based around a sequence rather than a rhythm with other synth or bass lines.At times the results can be very pleasnt,Without Frets,Station 5 and MT2 being good examples.Quite moody rather than relaxing.

At £2 this is quite a good buy,some of the pieces being as good as any on record.Available from Conventional tapes at 179 Wyndam Court,Commercial Rd Southampton SO1 0CU.(It is also distributed by Music for Midgets-see contact lists for location)





EXPLEMOUS GEOMETRICO:Sgl (Datenverabeitung II)

Impressed with their pieces on 'Sinn & Form' comp tape I obtained this release and wasnt disappointed.

Extensive use of rhythm,both from electronic percussion,sequencers,noise and tape loops persudes all the pieces with extra vocals,synth tape etc mixed in.

Although noise based it does not appear to be so very random (compared to others) and E.G. can certainly hold their own against all competition.

Describing the music is very difficult although a few of the pieces do bear a resemblance to SPK circia 'Leohanahrei'

Deleted by the band themselves but rereleased by Datenverabeitung who call it "a classic of industrial noise it is available for 11.20DM (Europe),12.00 (elsewhere)from Andreas Muller c/o Normal,Bornheimer-str 31,5100 Bonn 1,West Germany.

"THE LAST SUPPER":(Adventures in Reality comp c70)

Basically this tape is excellent-a wide range of UK and foriegn experimental music of the highest quality on a C02 tape with booklet and plastic bag

Names like SPK,Attrition and Test Dept will be familiar to you already but the others are no less deserving for attention.

Gorilla Antic provide two tracks of German pop as good as I've heard anywhere,Authentick Film give a beautifull deep rich atmospheric tonal offering; Audio Letter also offer a more improvised piece with treated vocals loose percussion and strings while more rhythmic pieces come from Smersh (plus treated guitar tapes and vocals),Muslim Gauze who offer two pieces,one sounding like a sparser Test Dept the other more structured with percussion and xylophone sequence;and and excellent piece from Bourbonese Qualk consisting of loops,echoed violin,drums etc.

The 'odd one out' is Sex Mirror H who use heavily echoed guitar,vocals and percussio,finishing on a chaotic riff but this is no dud musically.

Overall I think this is probably one of the best compilation tapes around and thoroughly recommend it.

Send £1.50 (UK),£3.00(Europe),£3.50 elsewhere to Adventures in Reality,58 Cheveral Ave,Radford,Cove-

NEKROPHILE REKORDS
P.O.BOX 79
1080 VIENNA
AUSTRIA

THE BEAST 666

AN INTERNATIONAL COMPILATION

HUNTING LODGE
COIL
KORPSES KATATONIK
STIGMA DIABOLI
MR. VILE THUMB
TOY MUZIK
ZERO KAMA
KATHAN SPISS

NRC03
C-60